

THE SOLO  
N R G U G G E N H  
E I M F O U N D A  
Digitized by the Internet Archive  
in 2013  
T I O N A N E N N

I A L R E P O R T

I 9 8 8 / I 9 8 9

<http://archive.org/details/soguggee00solo>







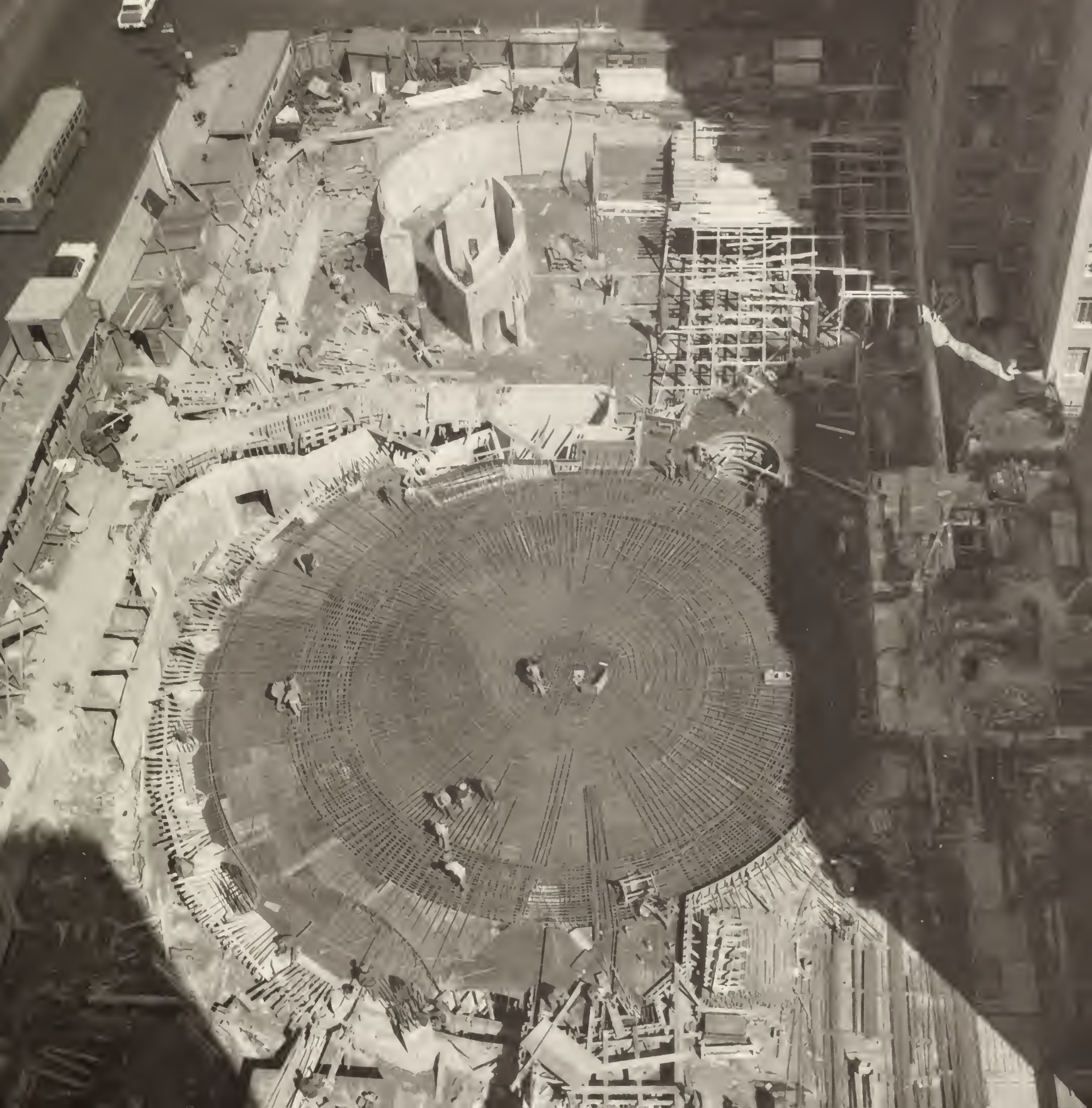








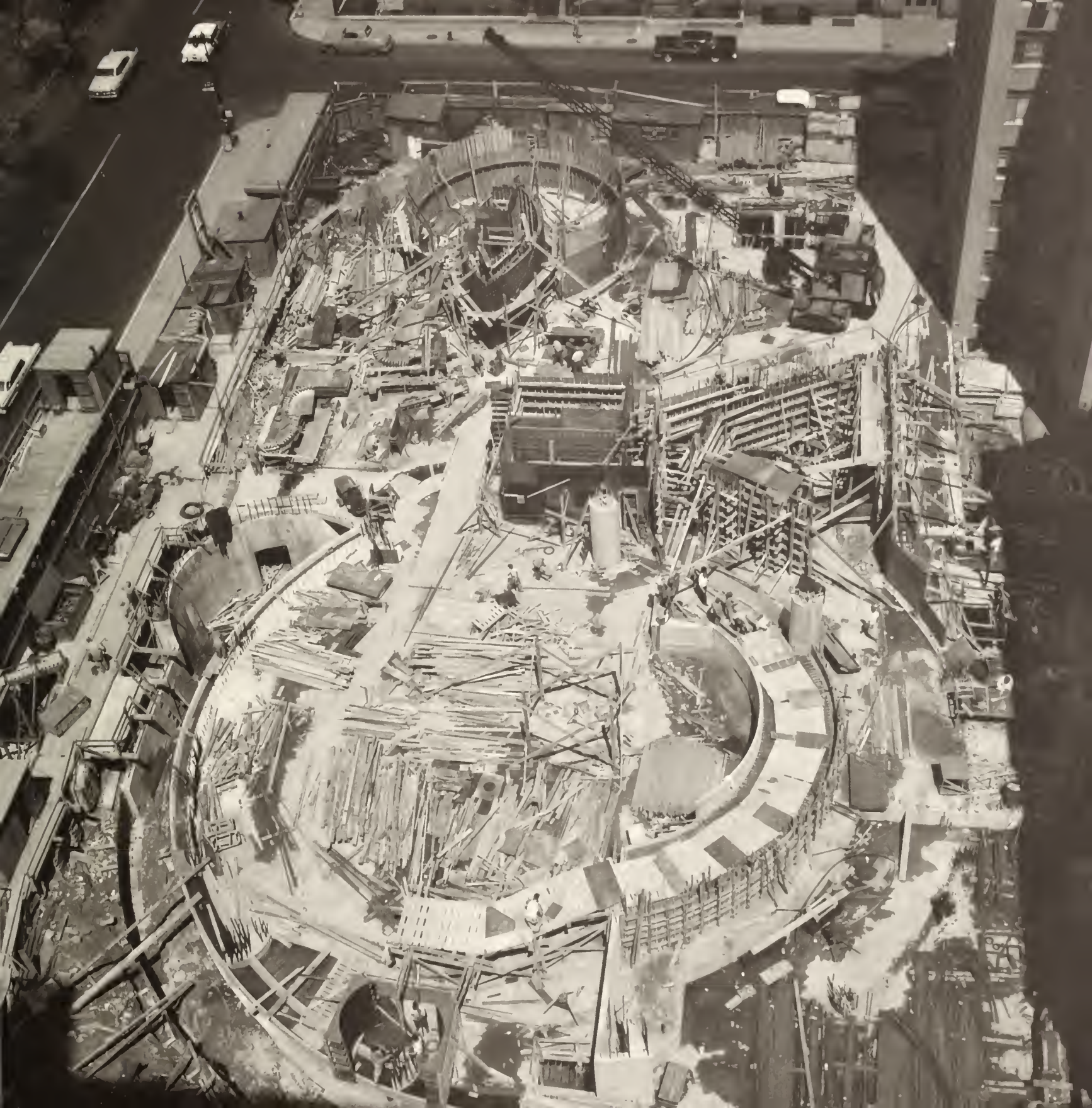








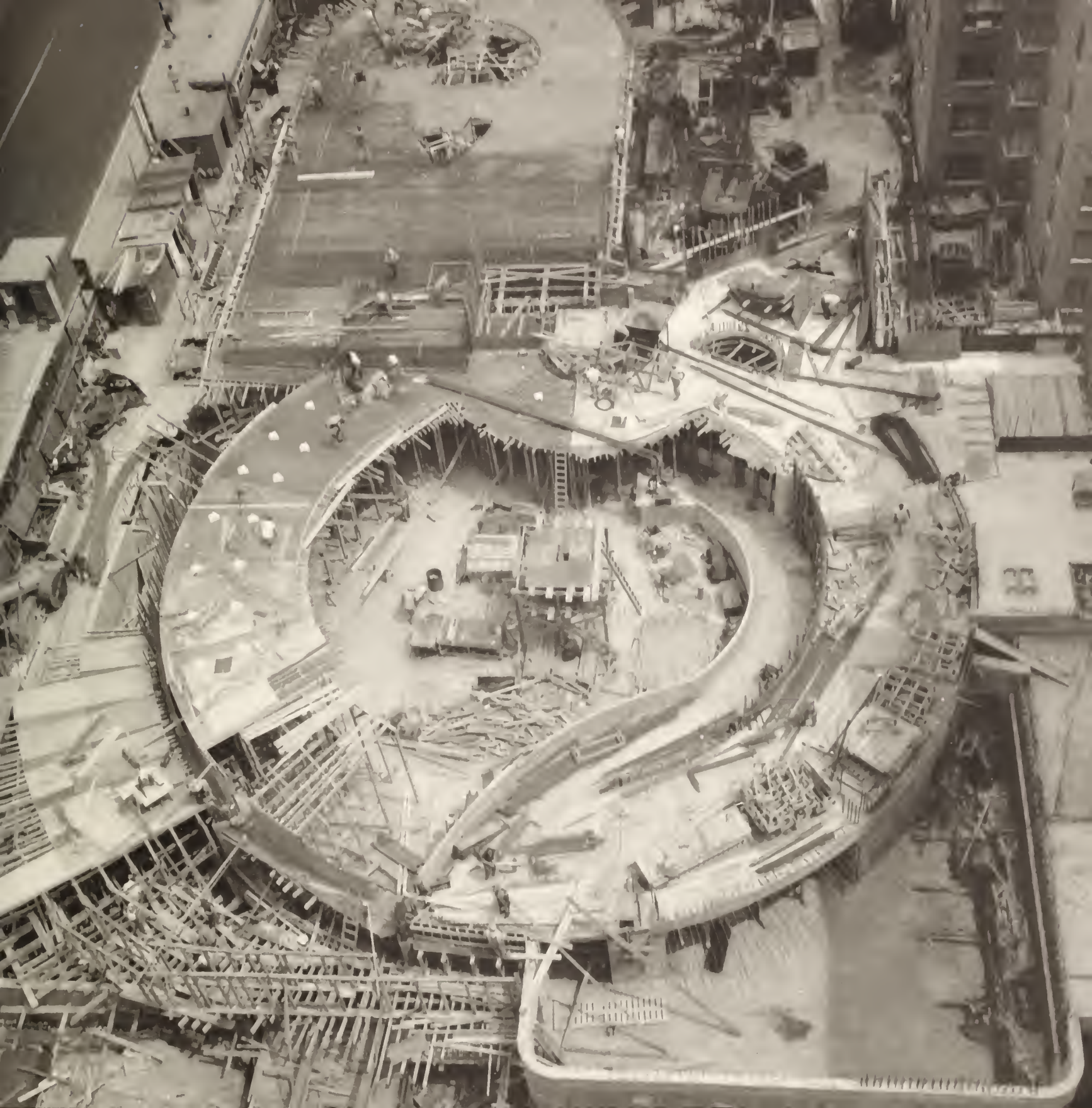












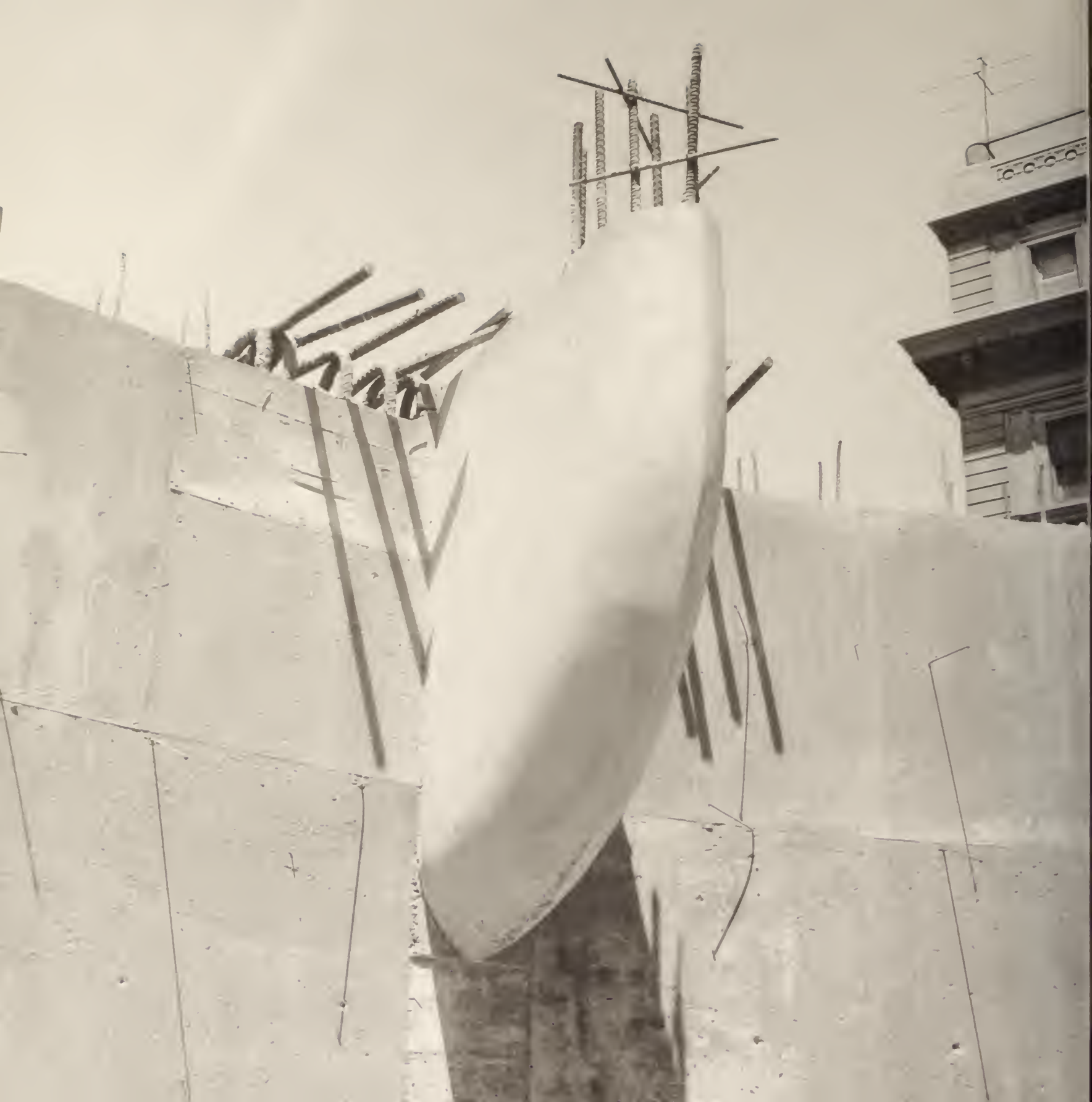




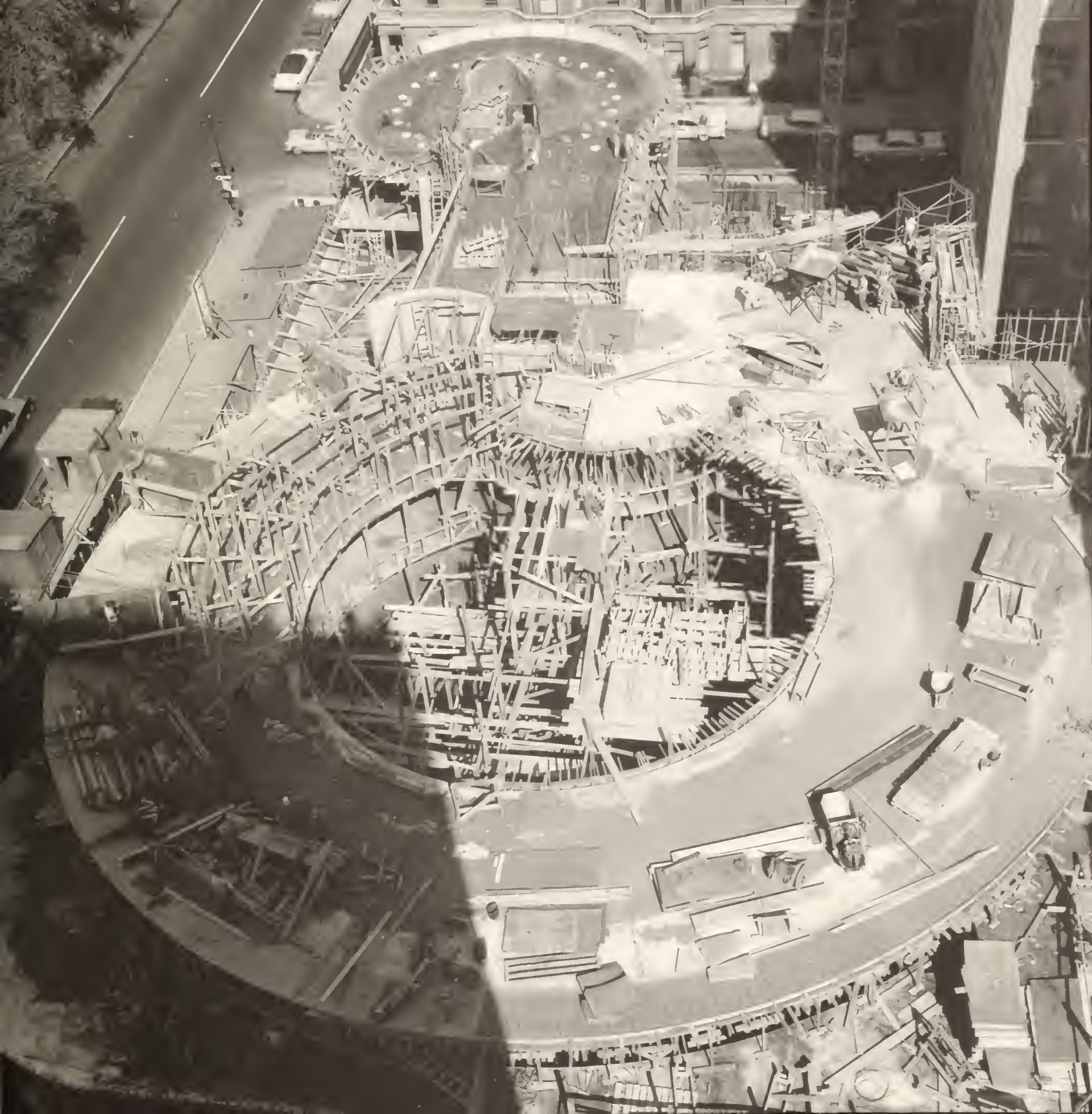




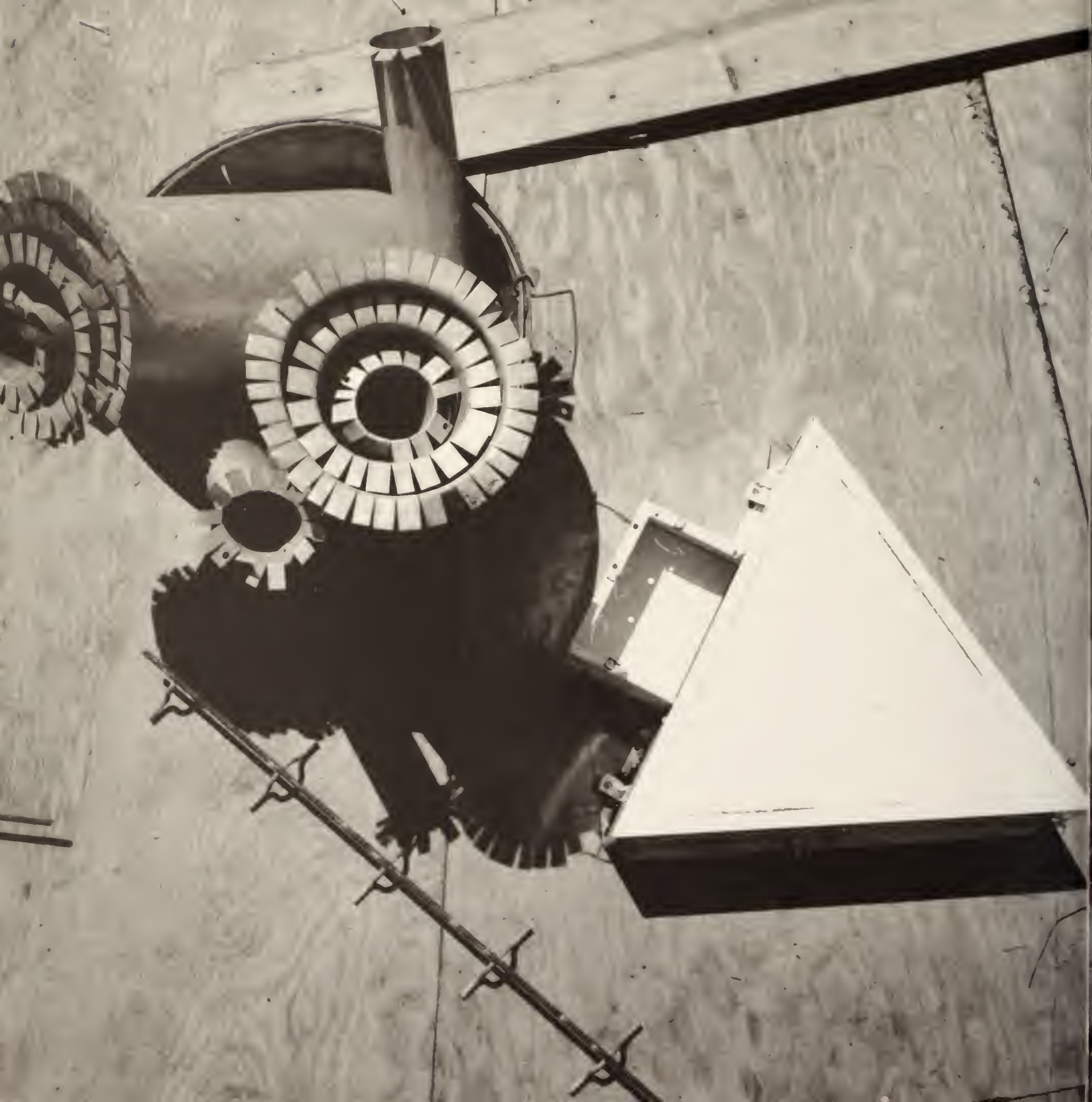




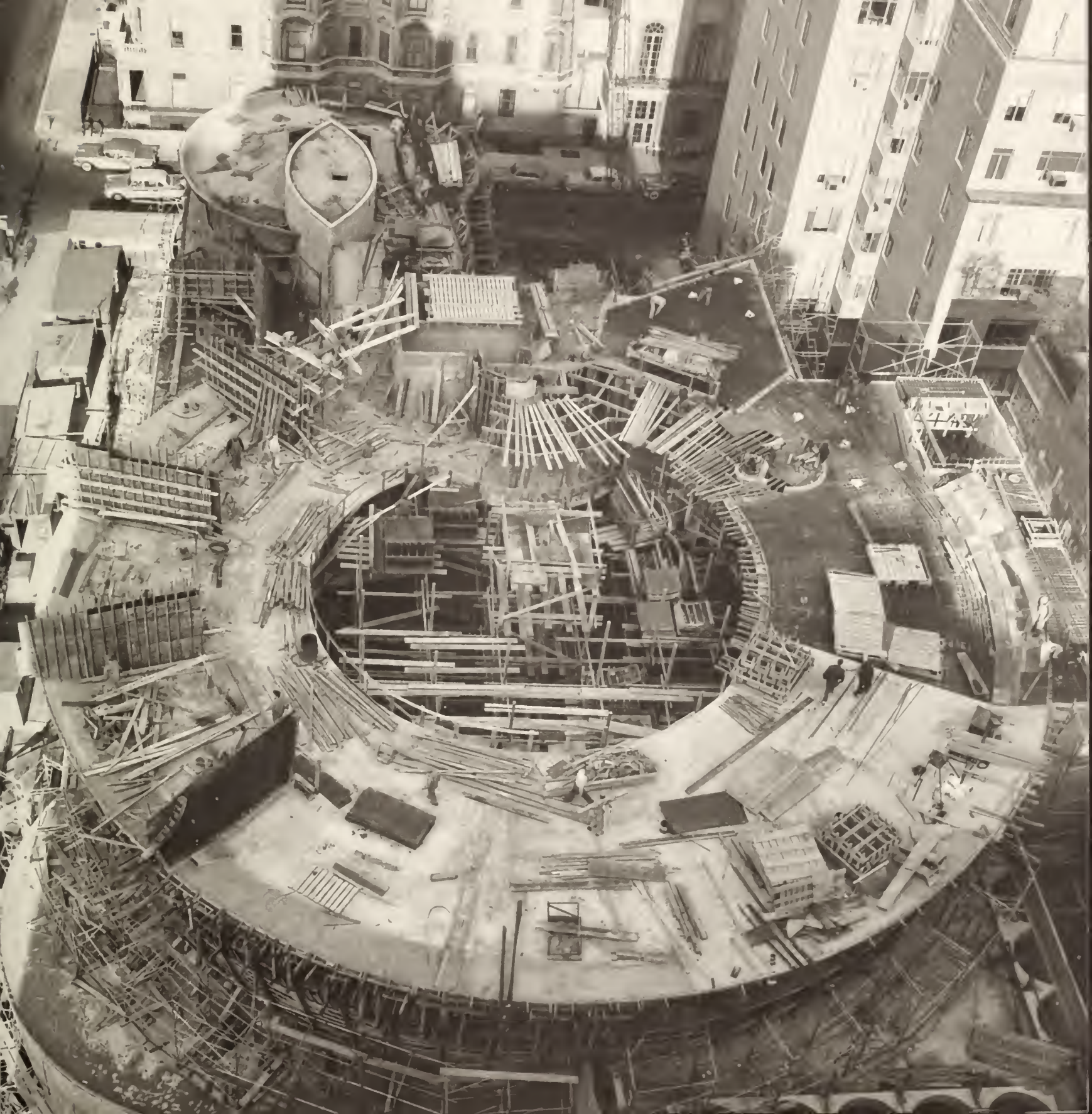








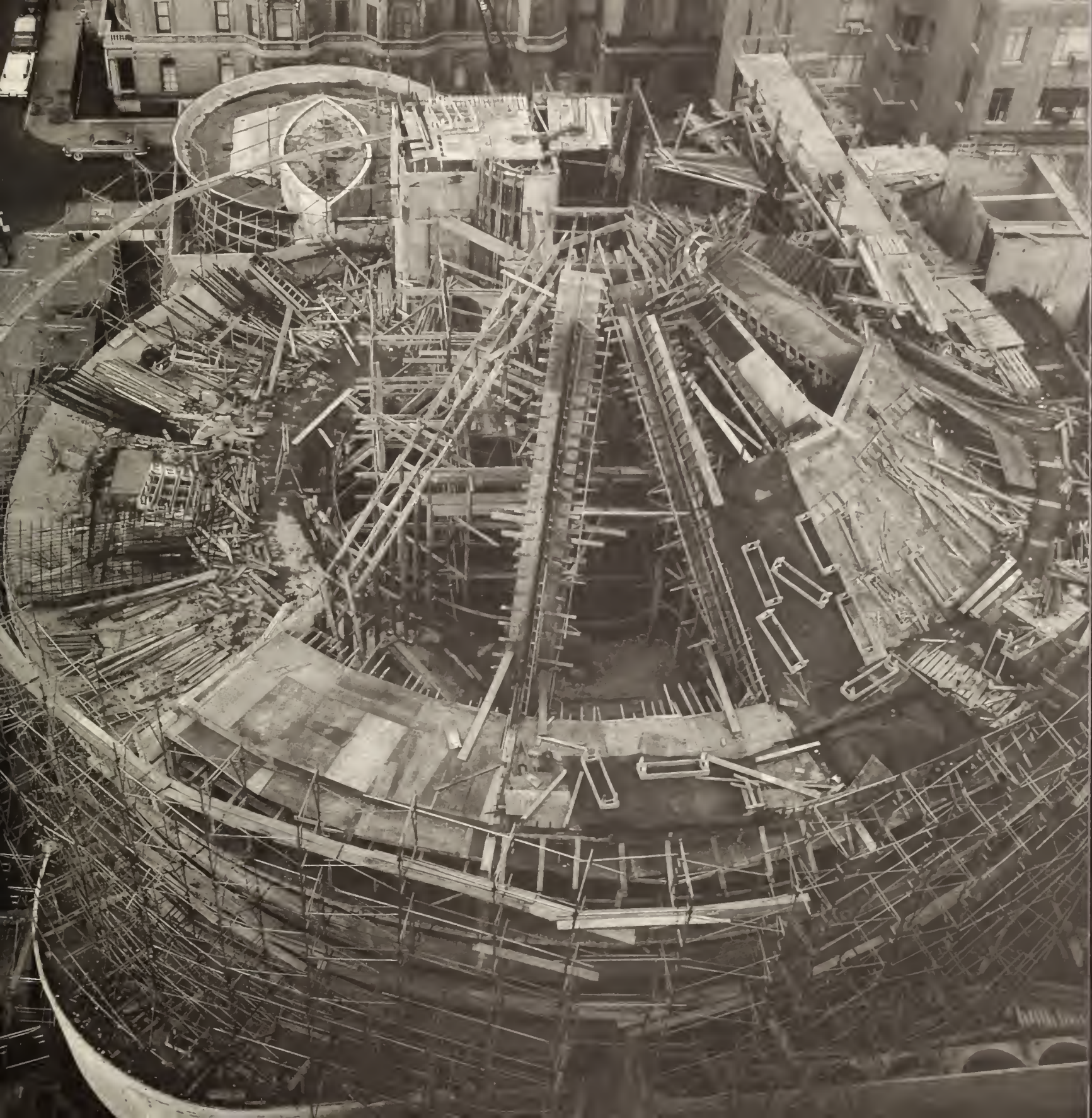








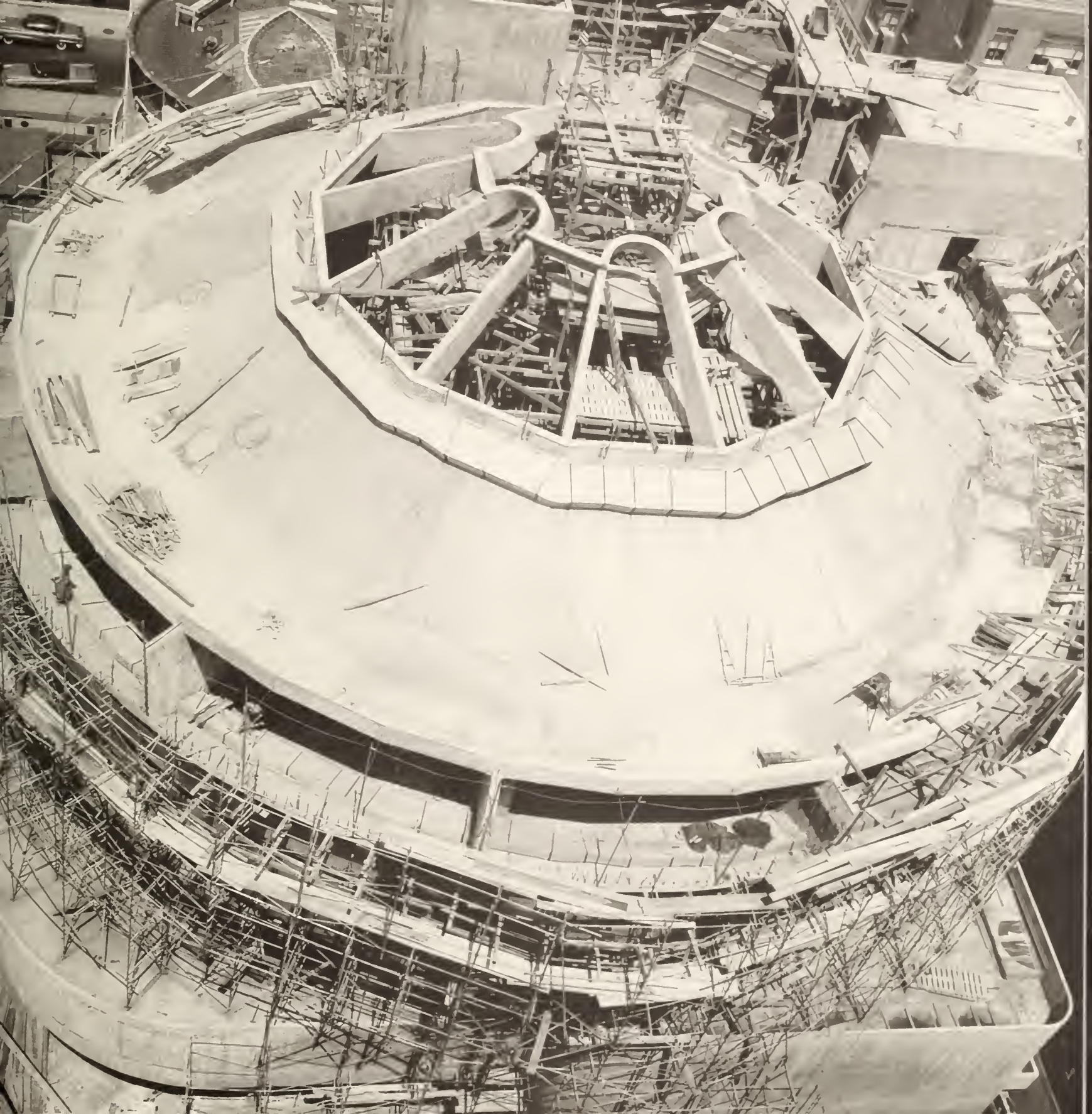
































The Solomon R. Guggenheim Foundation  
Biennial Report 1988-1989

Solomon R. Guggenheim Museum, New York  
Peggy Guggenheim Collection, Venice



pages 1–21

Photographs of the original construction  
of the Solomon R. Guggenheim Museum  
by William H. Short

© The Solomon R. Guggenheim Foundation, 1992

pages 22–23

Photograph by Robert E. Mates

## Contents

The Solomon R. Guggenheim Foundation  
527 Madison Avenue, 15th Floor  
New York, New York 10022  
(212) 644 4913

Solomon R. Guggenheim Museum  
1071 Fifth Avenue  
New York, New York 10128  
(212) 360 3500

Peggy Guggenheim Collection  
Palazzo Venier dei Leoni  
701 Dorsoduro  
30123 Venice, Italy  
(41) 520 6288

Trustees and Advisory Board Members 28

President's Report 30

Director's Report 32

Acquisitions 38

Exhibitions and Publications 46

Loans and Transfers 52

Interview with Curators: Guggenheim Roundtable 58

Special Events 66

Staff 72

Contributors 78

Members 85

Peggy Guggenheim Collection Junior Members 94

Interns and Volunteers 96

Report of the Assistant Director for Finance and Administration 102

Report of Independent Accountants 108



The Solomon R. Guggenheim Foundation  
Trustees and Advisory Board Members

*Listings as of December 31, 1988*

Honorary Trustees  
in Perpetuity

Solomon R. Guggenheim  
Justin K. Thannhauser  
Peggy Guggenheim

Trustees

Peter Lawson-Johnston,  
*President*  
The Right Honorable Earl  
Castle Stewart, *Vice-President*

Elaine Dannheisser  
Michel David-Weill  
Carlo De Benedetti  
Joseph W. Donner  
Robin Chandler Duke  
Robert M. Gardiner  
John S. Hilson  
Thomas Krens  
Harold W. McGraw, Jr.  
Wendy L-J. McNeil  
Thomas M. Messer  
Denise Saul  
William A. Schreyer  
Daniel C. Searle  
Bonnie Ward Simon  
Seymour Slive  
Peter W. Stroh  
Stephen C. Swid  
Rawleigh Warner, Jr.  
Michael E. Wettach  
Donald M. Wilson  
William Ylvisaker

Thomas Krens, *Director*  
Theodore G. Dunker,  
*Secretary-Treasurer*

Solomon R. Guggenheim  
Museum Advisory Board

Donald M. Blinken  
Donald M. Feuerstein  
Linda LeRoy Janklow  
Robert Meltzer  
Rudolph B. Schulhof

Peggy Guggenheim  
Collection Advisory Board

Claude Pompidou, *President*  
Danielle Gardner,  
*Honorary Chairman*  
Hedy Maria Allen  
Giuseppina Araldi Guinetti  
Pietro Barilla  
Alexander Bernstein  
Mary Bloch  
Carlo Bonomi  
Contessa Ida Borletti  
Bernardino Branca  
Bruno Buitoni  
The Right Honorable Earl  
Castle Stewart  
Enrico Chiari  
Rosemary Chisholm  
Jack Clerici  
Maria Luisa de Romans  
William Feick, Jr.  
Filippo Festa  
Gabiella Golinelli  
Giuliano Gori  
Milton Grundy  
Jacques Hachuel Moreno  
James Harmon  
Lady Hulton  
Evelyn Lambert  
Iris Love  
Laurence D. Lovett  
Achille Maramotti  
Leonardo Mondadori  
Contessa Fanny Rattazzi  
Antonio Ratti

Nanette Ross  
Denise Saul  
Angela Schimberni  
Hannelore Schulhof  
Anna Scotti  
James B. Sherwood  
Roberto Tronchetti  
Gianni Varasi  
Kristen Venable  
Robert Venable  
Felice Gianani,  
*Honorary Charter Member*  
Umberto Nordio,  
*Honorary Charter Member*

The Solomon R. Guggenheim Foundation  
Trustees and Advisory Board Members

*Listings as of December 31, 1989*

**Honorary Trustees  
in Perpetuity**

Solomon R. Guggenheim  
Justin K. Thannhauser  
Peggy Guggenheim

**Trustees**

Peter Lawson-Johnston,  
*President*  
The Right Honorable Earl  
Castle Stewart, *Vice-President*

Elaine Dannheisser  
Michel David-Weill  
Carlo De Benedetti  
Gianni De Michelis  
Robin Chandler Duke  
Robert M. Gardiner  
John S. Hilson  
Thomas Krens  
Arthur Levitt, Jr.  
Wendy L-J. McNeil  
Thomas M. Messer  
Denise Saul  
William A. Schreyer  
Daniel C. Searle  
James B. Sherwood  
Bonnie Ward Simon  
Seymour Slive  
Peter W. Stroh  
Stephen C. Swid  
Akira Tobishima  
Rawleigh Warner, Jr.  
Michael F. Wettach  
Donald M. Wilson

William Ylvisaker  
Thomas Krens, *Director*  
Theodore G. Dunker,  
*Secretary-Treasurer*

**Solomon R. Guggenheim  
Museum Advisory Board**  
Donald M. Feuerstein  
Robert Meltzer  
Rudolph B. Schulhof

Peggy Guggenheim  
**Collection Advisory Board**  
Claude Pompidou, *President*  
Danielle Gardner,  
*Honorary Chairman*  
James Allman  
Giuseppina Araldi Guinetti  
Pietro Barilla  
Alexander Bernstein  
Mary Bloch  
Contessa Ida Borletti  
Bernardino Branca  
The Right Honorable Earl  
Castle Stewart  
Claudio Cavazza  
Enrico Chiari, *Chairman,*  
*Membership Committee*  
Jack Clerici  
Maria Luisa de Romans  
Rosemary Chisholm Feick  
William Feick, Jr.  
Filippo Festa  
Roberto Vallarino Gancia  
Gabriella Golinelli  
Paolo Gori  
Randolph H. Guthrie  
Jacques Hachuel Moreno  
James Harmon  
W. Lawrence Heisey  
Lady Hulton  
Evelyn Lambert  
Jacques Lennon  
Iris Love  
Laurence D. Lovett  
The Lord McAlpine

Achille Maramotti  
Leonardo Mondadori  
Luigi Moscheri  
Contessa Fanny Rattazzi  
Antonio Ratti  
Nanette Ross  
Denise Saul  
Hannelore Schulhof  
James B. Sherwood, *Chairman,*  
*Executive Committee*  
Robert D. Stuart, Jr.  
Roberto Tronchetti  
Joan van de Maele  
Gianni Varasi  
Kristen Venable  
Robert Venable  
Felice Gianani,  
*Honorary Charter Member*  
Umberto Nordio,  
*Honorary Charter Member*  
Anna Scotti,  
*Honorary Charter Member*



## President's Report

Peter Lawson-Johnston

As I look back over the years 1988 and 1989, I cannot help but reflect upon how deeply the lives of my family have been enriched by this complex institution, the outgrowth of the foundation my grandfather established in 1937. The Solomon R. Guggenheim Foundation is thriving today as it continues to carry out its original charter. It currently encompasses the Solomon R. Guggenheim Museum in New York and the Peggy Guggenheim Collection in Venice and possesses one of the world's preeminent assemblages of modern art. Four generations of this family have worked to accomplish this. In 1964 I became a Trustee and, in 1969, was appointed President, following my cousin Harry Guggenheim, who had served in that capacity since 1951. Other family members now involved include my cousin, the Right Honorable Earl Castle Stewart, who is foundation Vice-President, and my daughter, Wendy Lawson-Johnston McNeil, who for many years has directed the activities of the Associates Committee.

These last two years have been particularly critical ones in the Guggenheim's history. We underwent a change of directors, only the fourth such shift in the more than fifty years of the foundation's existence, at a time when we were simultaneously faced with the much-needed restoration and expansion program in New York and an environment that is making the presentation and preservation of culture increasingly difficult. American museums and other arts organizations are suffering similar fiscal crises as they try to reconcile rising operating costs with diminishing funding from both the private and public sectors. The quality of the staff that directs and manages this institution is what has and will continue to make the Guggenheim not only survive but flourish—a herculean but quite possible task.

A splendid case in point is former director Thomas Messer, whose tenure is testimony to his extraordinary abilities. For twenty-seven years, Tom Messer led the foundation and fostered its growth both in the scope of its collection and as an institution.

Tom Messer oversaw a period of increasing complexity as the foundation became the first truly international visual-arts organization. As a new era approached, promising yet more challenges and even greater demands, Tom responded in kind and was intimately involved in the selection of his successor. After an extensive search, Thomas Krens, formerly Director of the Williams College Museum of Art in Williamstown, Massachusetts, was named Director, effective July 1, 1988. The Board of Trustees unanimously supported Tom Krens's appointment and feels fortunate to have him on board. His energy, intelligence, and international outlook are qualities that make him particularly suited to the formidable tasks ahead.

Seldom in an institution's history is a transition as visible and tangible as the one that the foundation is now undergoing. Our top priority is securing and protecting the collection and the Frank Lloyd Wright-designed museum, one of our most prized works of art. The current restoration and expansion program, begun by Tom Messer and developed more fully by Tom Krens, will greatly enhance the museum's ability to preserve and present art.

At the core of the construction program is the return of the Wright building to its original integrity and dignity by restoring those areas of the building that have been damaged or altered since its completion in 1959. In addition, the Monitor Building, which housed administrative offices, was recently renamed in honor of Justin K. and Hilde Thannhauser, and will be converted to public space, including three gallery floors displaying this magnificent collection.

The restoration and expansion program also includes the construction of a ten-story enlargement, designed by Gwathmey Siegel & Associates Architects, built on the foundation of the former Annex, an underground vault for technical services and administrative offices, as well as the conversion of a midtown Manhattan warehouse into a conservation and storage facility.

As we look toward the future, we must also keep one eye on the past, with particular appreciation of the critical assistance of our valued sponsors and members. It is only with this ongoing support that the foundation will fulfill its mission. Numerous foundations, individuals, corporations, and government bodies have made generous donations during 1988 and 1989 and are listed elsewhere in this report, but special mention should be made of certain friends, some new, others loyal to the institution for many years. Continued support was received from Mobil Corporation for the highly successful free Tuesday evening admission program at the Guggenheim, from United Technologies for its sponsorship of the Peggy Guggenheim Collection's extended season, from Montedison Gruppo Ferruzzi for its ongoing free Saturday evening admission program at the Venice museum, and from the GTE Corporation for Phase II of the museum's Collection Sharing Program. We would like to acknowledge the Philip Morris Companies Inc., the major donor to the Works in Process performing-arts series. Additional general and generous support for the museum came from the Harry Frank Guggenheim Foundation, the New York Times Company Foundation, Inc., Mr. and Mrs. Andrew Saul, and Mr. and Mrs. Stephen Simon.

For their important exhibition funding we would like to thank Chase Manhattan Bank and Alitalia for *Fifty Years of Collecting: An Anniversary Selection*; BASF and the Federal Republic of Germany for *Josef Albers: A Retrospective*; the Associates Committee and the Owen Cheatham Foundation for *Aspects of Collage, Assemblage and the Found Object in Twentieth-Century Art*; the Federal Council on the Arts and Humanities for *Modern Treasures from the National Gallery in Prague*; the National Endowment for the Arts for *Georges Braque*; Mercedes-Benz for *Andy Warhol, Cars*; Lufthansa German Airlines, Deutsche Bank, the Federal Republic of Germany, and the Cultural Society of Frankfurt for *Refigured Painting: The German Image 1960-88*; the Austrian Federal Ministry of Cultural Affairs, Office of Cultural Affairs of the City of Vienna, Austrian Federal Economic Chamber,



Austrian National Tourist Office, Austrian Airlines, Creditanstalt, Oesterreichische Laenderbank, and Zumtobel for *Arnulf Rainer*; Gruppo GFT, the Rivetti Art Foundation, and Lufthansa for *Mario Merz*; Jay Chiat, the National Endowment for the Arts, the Owen Cheatham Foundation, the Merrill G. and Erita E. Hastings Foundation, and the New York State Council on the Arts for *Jenny Holzer*.

I'd like to note new members of the Board of Trustees in addition to Tom Krens. Joining us during the years 1988 and 1989 were Daniel C. Searle, Arthur Levitt, Jr., James B. Sherwood, the Honorable Gianni De Michelis, and Akira Tobishima.

In late 1991 the Solomon R. Guggenheim Museum will reopen to the public. We foresee not simply a "new" Guggenheim, but a reinvigorated one with strengths reinforced and weaknesses overcome. The daunting but not insurmountable challenges of the 1990s will be met by the collective efforts of the Board of Trustees, Tom Krens and his staff, and our generous supporters. The next chapter of the Guggenheim is in progress—with the spirit of our original charter intact, and newly equipped with the tools of today to present and preserve the collection, and to better serve the public, for whom the Solomon R. Guggenheim Foundation was started.





## Director's Report

Thomas Krens

When the Solomon R. Guggenheim Museum opened its Frank Lloyd Wright–designed building in 1959, the museum itself was already twenty years old and the collection had been more than thirty years in the making. What originated as a private accumulation of some of the finest examples of twentieth-century European avant-garde painting had emerged over the years as a professional institution devoted to the edification and education of an increasingly art-aware public. Unlike other museums founded in New York at roughly the same time—the Whitney Museum of American Art, distinguished by its national parameters, and the Museum of Modern Art, notable for its encyclopedic approach to the history of modernist culture—the Guggenheim was initially committed to one specific aesthetic: non-objectivity in art. Epitomized visually by the painter Vasily Kandinsky, articulated by its first director Hilla Rebay, and endowed by Solomon R. Guggenheim, this collective vision of pure painterly abstraction served as the catalyst for a remarkable assemblage of canvases and works on paper.

Nearly thirty years after the Wright building opened, two milestones in the history of the Guggenheim were reached almost simultaneously: the fiftieth anniversary of the formation of its parent foundation was celebrated, and Thomas M. Messer, my predecessor, retired after a distinguished career that spanned twenty-seven years. When Tom assumed the position of director in 1961, succeeding James Johnson Sweeney, he was faced with the task of expanding the programs of the museum, which was housed in a unique and unprecedented building, one that had gained international recognition immediately upon opening. Tom determined to enlarge upon Sweeney's efforts to modernize and professionalize the staff and administrative structure. During his directorship, he initiated a publications program—focused not only on temporary exhibitions but also on the growing collection—which required in-depth cataloging of works as well as the institution of scholarly research projects. Under Messer's leadership, the curatorial and technical

staffs were also enlarged in proportion to the increased programming under way. Acquisitions followed the more comprehensive trend begun in the 1950s by Sweeney, who opened up the range of the collection to include sculpture and figurative painting. The collection was dramatically enriched in 1965, when the foundation received a portion of Justin K. Thannhauser's prized holdings of Impressionist, Post-Impressionist, and modern French masterpieces on permanent loan; these superb examples of painting and sculpture were legally transferred to the Guggenheim in 1976. Today, the Guggenheim Museum's holdings consist primarily of discrete collections acquired over the past five decades—the private compilations of Solomon R. Guggenheim, Hilla Rebay, Karl Nierendorf, Katherine S. Dreier, and Justin K. Thannhauser—and augmented by the directors and curators of the museum to form one great collection of art dating from the late-nineteenth century through the present.

To the list of visionary collectors who have contributed to the exemplary holdings of the foundation, the name Peggy Guggenheim must occupy a central place. Though an autonomous entity and geographically separate, the Peggy Guggenheim Collection in Venice has been an integral part of the Solomon R. Guggenheim Foundation since 1976, when Peggy bequeathed her art and the palazzo that houses it to the New York–based institution. Comprised of over three hundred objects, the collection is renowned for its wealth of Cubist, Surrealist, and abstract masterpieces. Peggy's sensitivity to stylistic currents overlooked by her uncle Solomon—namely Surrealism and early postwar American gestural painting—resulted in a collection rich in genres that are absent from the New York museum's holdings. When considered in concert, these two collections form a bicontinental entity that traces the complex and multivalent history of twentieth-century art.

The museum's history reads as one of tempered fluctuations and measured shifts that have occurred in accordance with internal



growth and evolving cultural demands. The years after the permanent installation of the Thannhauser works were marked by continual additions to the collection through gifts and purchases as well as by perpetual reorganization of support areas to accommodate new services and new public spaces. The most critical goal of the museum's administration during periods of relocation and environmental restructuring was to be able to exhibit more than a fraction of the permanent collection at any one time. More recently this goal has been enlarged to meet a desire to show contemporary works whose scale proves too large for presentation on the Guggenheim's ramps.

By the early 1980s the repeated annexing of offices for gallery space, the consequent physical constraints placed on the staff, and accelerated institutional development required immediate action and an ambitious solution. In 1982 the foundation contracted Gwathmey Siegel & Associates Architects to furnish a design that would provide new galleries and reduce insufficiencies in operating space without disrupting the Frank Lloyd Wright space. Before his retirement, Thomas Messer initiated plans for the construction of a tower, based on Wright's original plan for a twelve-story annex, that would act as a backdrop to the dominant sculptural form of the spiral museum.

As the end of the decade approached, the plans for improvements in New York forced a reconsideration of the relationship between the Solomon R. Guggenheim Museum and the Peggy Guggenheim Collection in Venice. Although both museums are operated by the same foundation, there has been little true collaboration between the two beyond the occasional loan of works back and forth. The trustees endorsed the idea that a greater interaction between New York and Venice could be achieved by stressing the general notion of an international Guggenheim Museum—two unique museums in different countries but characterized by sustained international cooperation and complementary programming. Each museum

would, of course, maintain its own identity, distinguished by its architecture, permanent collection, and specific site. They would, however, share a common staff for many museological functions and for planning. The first steps toward the implementation of this new direction were reflected in the development of plans for the modest expansion of the Peggy Guggenheim Collection into a building behind the Palazzo Venier dei Leoni and a gradual strengthening of the exhibitions program. Work also began in 1988 for two exhibitions that would draw on both the holdings of the Solomon R. Guggenheim Museum and the Peggy Guggenheim Collection; that would be organized by the staff in New York; and that would be presented in Venice, but at locations other than the Peggy Guggenheim Collection. *Mondrian and De Stijl: The Modern Ideal* (which also included loans from outside museums) was planned for the Fondazione Giorgio Cini, while a major exhibition of selections from the two permanent collections of the Guggenheim Museum was organized for the Palazzo Grassi. Both are scheduled for 1990. Another fortuitous event uniting the two locations was the naming of Jenny Holzer in 1989 to represent the United States in the 1990 Venice Biennale. Coincidentally, at that time the Solomon R. Guggenheim Museum was in the midst of organizing Holzer's first retrospective, which when it opened in New York became something of a preview event for her Biennale installation. Next summer, her work for the Biennale will be on view in the American Pavilion—which is owned by the Peggy Guggenheim Collection.

At the beginning of 1988, critical approvals for the revised plans for the new building in New York were obtained from the Board of Estimate after a lengthy public review process, which had begun in 1986 at the Board of Standards and Appeals and Community Board Eight. With the building permits in hand by mid-summer, construction began in September. Despite this progress, however, it was clear that the building plans that were approved, although aesthetically pleasing to a larger community, were in practical terms a substantial reduction of the original program document of the

mid-1980s. The museum therefore found itself in the position of beginning construction without a plan in place that fully addressed either its long-term needs or the full restoration of the Frank Lloyd Wright building, which was sadly deteriorating and badly in need of repair. As a result of these considerations, the staff developed and the trustees endorsed a comprehensive building program master plan—one that called for the simultaneous construction of a new building, construction of an underground perimeter building, and the complete restoration of the Wright building, which would, for the first time, reflect the architect's original vision and allow the public unprecedented access. To accommodate principal art-related support activities, a warehouse building was purchased on the west side of Manhattan for conversion to a centralized storage, conservation, and technical-services facility. Exploration also began for another off-site location for offices and administrative support services.

The expansion master plan, to be fully implemented by 1992, will provide a sixty-percent increase in exhibition space and will more than double our capacity for art storage and technical services. The Frank Lloyd Wright building will be restored to its "pre-original" condition, reflecting Wright's plans for the use of the building, plans that were necessarily compromised by the time the building first opened in 1959 to accommodate the professional function of the collection and staff. The new addition will allow the "Monitor" service building to be used as public space for exhibitions and display, and in the annex four new galleries (three of which are double-height) will each connect with the spiral rotunda, providing an uninterrupted circulation pattern very much in the spirit of Wright's original design.

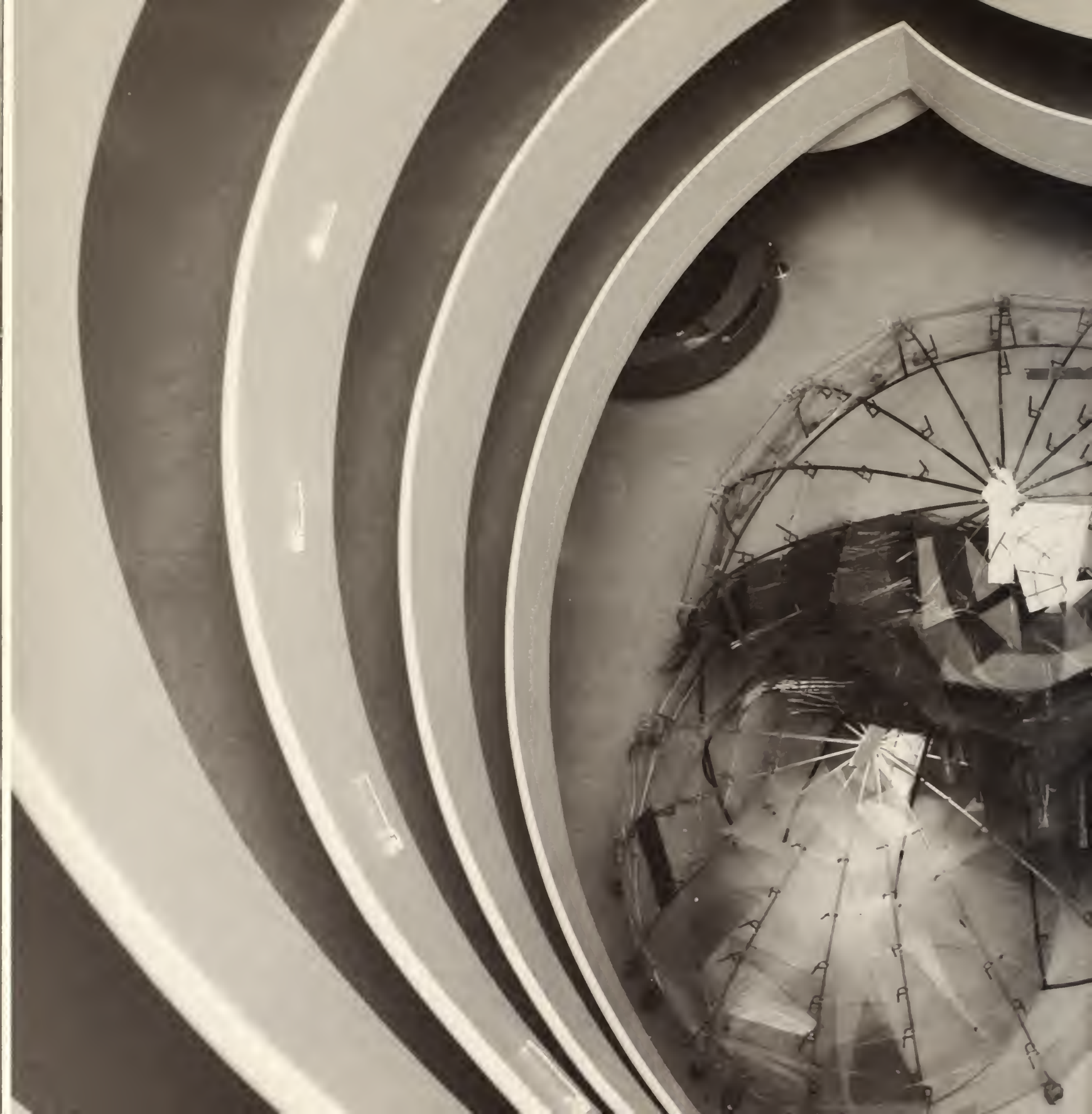
The ability of any art museum to fulfill in the broadest sense its mission—the collection, preservation, and presentation of objects of visual culture—is dependent on the people who implement its programs. At a time when public funds for cultural institutions are diminishing, and when audience growth is leveling off, a

professional staff with experience, management skills, creativity, and resourcefulness becomes even more important. The Guggenheim has been fortunate to attract the services of art historians Germano Celant, Carmen Giménez, and Mark Rosenthal as senior-level curators. Mr. Celant, who joins the Guggenheim as Curator of Contemporary Art, is one of the most highly esteemed curators in Europe. Ms. Giménez, now the Guggenheim's Curator of Twentieth-Century Art, is the former Director of National Exhibitions of the Ministry of Culture of Spain. And Mr. Rosenthal, Consultative Curator, is the former Curator of Modern Art at the Philadelphia Museum of Art. Together with Diane Waldman, who has lent her considerable talents to the Guggenheim for almost twenty-five years, they comprise the Guggenheim's international curatorial team—it is perhaps the most prominent curatorial staff of its kind.

With a strong curatorial base to develop projects and sustain a concerted effort to continue to develop the collection, a second priority of building the staff was focused on administration and development. Michael Govan was appointed Assistant Director and Gail Harrity became Assistant Director for Finance and Administration. Both are top cultural administrators. Ms. Harrity spent seven years in the Finance Department of the Metropolitan Museum of Art, rising to the position of Assistant Treasurer and Chief of Budget, Planning and Government Relations. For four years Mr. Govan was at the Williams College Museum of Art, where he was Special Assistant to the Director, operating as a chief of staff.

With the two years covered by this report at a close, the Guggenheim is truly poised to enter the twenty-first century. We have added new administrative, curatorial, and capital-planning components to the strong staff and programs that already existed. The extraordinary talent that is now in place, combined with the Guggenheim's fundamental strengths—its great collection and its visionary building—provide the ideal foundation for the first truly international museum.









1988

Purchases with  
Foundation Funds

Hannelore Baron

*War Letter*, 1975

Paper, pencil, gouache, and ink  
on canvas

11  $\frac{1}{8}$  x 5  $\frac{1}{8}$  inches

3571

*Untitled*, 1976

Paper, gouache, canvas, and ink  
on canvas

4  $\frac{1}{4}$  x 9  $\frac{1}{8}$  inches

3572

Purchases with  
Contributed Funds

Jim Dine

*For Margit van Leight-Frank*,  
1986-87

Oil on canvas

84 x 96 inches

3587

Purchased with funds  
contributed by the Louis and  
Bessie Adler Foundation, the  
National Endowment for the  
Arts Museum Purchase  
Program, and by exchange

Oscar Maxera

*Made in the U.S.A.*, 1985

Acrylic on canvas

71 x 49  $\frac{1}{4}$  inches

3607

Purchased with funds  
contributed by the Merrill G.  
and Erita E. Hastings  
Foundation in honor of Thomas  
M. Messer

Gifts

Hannelore Baron

*Untitled*, 1978

Cloth, gouache, pencil, ink, and  
string on cloth

8 x 8  $\frac{1}{4}$  inches

3573

Gift, Robert L. Brown

*Untitled*, 1978

Cloth, ink, thread, paper,  
gouache, and string on cloth

10  $\frac{1}{8}$  x 10 inches

3574

Gift, Vera and Stephan  
Schlesinger

*Untitled*, 1979

Paper, cloth, ink, thread, and  
gouache on canvas

12 x 7 inches

3575

Gift, Brigitte Lopes

*Untitled*, 1980

Paper, cloth, ink, and gouache  
on paper

4  $\frac{1}{4}$  x 18  $\frac{1}{4}$  inches

3576

Gift, Herman T. Baron

*Untitled*, 1981

Ink, gouache, and paper on  
paper

6  $\frac{1}{8}$  x 7  $\frac{1}{16}$  inches

3577

Gift, Mark Baron

*Untitled*, 1982

Paper, ink, cloth, and gouache  
on paper, mounted on brown  
paper

19  $\frac{1}{2}$  x 13  $\frac{1}{8}$  inches

3578

Gift, Elise Boisante

*Untitled*, 1983

Cloth, paper, ink, and gouache  
on cloth and paper

7  $\frac{1}{2}$  x 10  $\frac{1}{4}$  inches

3579

Gift, Roger Ramsay

*Untitled*, May 1984

Cloth, paper, ink, gouache, and  
thread on sackcloth

9  $\frac{1}{2}$  x 12  $\frac{1}{4}$  inches

3580

Gift, Jack Rutberg

*Relaxations*, 1981

Box assemblage of paper, cloth,  
and ink on wood

7 x 3  $\frac{1}{8}$  x 3  $\frac{1}{4}$  inches

3581

Estate of Hannelore Baron

*Untitled*, 1981

Box assemblage of wood, cloth,  
paper, gouache, ink, varnish,  
and string

Closed, 3 x 9  $\frac{1}{8}$  x 5  $\frac{7}{8}$  inches

3582

Estate of Hannelore Baron

Luis Benedit

*Legend of Palliere*, 1985

Painted wood and clay encased  
in wood and plastic

Wooden base and plastic case

24  $\frac{1}{2}$  x 38  $\frac{1}{8}$  x 8  $\frac{1}{8}$  inches;

Figures (sight) including  
wooden base

20 x 38  $\frac{1}{8}$  x 8  $\frac{1}{8}$  inches

3583

Gift, Clara Diamant Sujo and of  
the artist

François Boisrond

*Untitled*, 1983

Acrylic on newsprint

26  $\frac{1}{8}$  x 19  $\frac{1}{16}$  inches

3610

Gift, Norman Dubrow

**Paul Bowen**

*Untitled*, 1986–88  
Wood  
106 x 77 x 13 inches  
3605  
Anonymous gift

**Chris de Buger**

*One way or Another (All Thoughts  
Get Lost)*, 1986  
Oil on canvas  
78 <sup>5</sup>/<sub>8</sub> x 108 <sup>3</sup>/<sub>8</sub> inches  
3584  
Gift, Hotel Pulitzer,  
Amsterdam

**Herman Cherry**

*Ascension*, 1986  
Oil on canvas  
20 x 16 inches  
3585  
Gift, Mr. and Mrs. Willem  
de Kooning

**Susan Crile**

*Double Time*, 1987  
Pastel on paper, mounted on  
paper  
22 <sup>1</sup>/<sub>8</sub> x 30 inches  
3586  
Gift, Lilian Poses

**Douglas Davis**

*Three-Man Song*, 1983–85  
Double color photograph,  
framed with sound mechanism  
16 x 24 inches  
3606  
Gift, Barbara and Eugene  
Schwartz

**Martin Disler**

*Untitled*, 1982  
Acrylic, ink, crayon, and pencil  
on paper  
18 x 23 <sup>1</sup>/<sub>8</sub> inches  
3611  
Gift, Norman Dubrow

**Martin Disler and Irene  
Disler**

*The Pains of Love*, 1982  
Book of twenty-two silk-screen  
prints on paper  
Each 18 x 22 inches  
3612  
Gift, Norman Dubrow

**Gonzalo Fonseca**

*Islip*, 1987  
Limestone, wood, string,  
and sand  
13 <sup>1</sup>/<sub>4</sub> x 30 <sup>1</sup>/<sub>2</sub> x 14 <sup>1</sup>/<sub>4</sub> inches  
3588  
Bequest of Henry Berg in  
gratitude to Thomas M. Messer

**Monte Costa**, 1978

Ink and pencil on paper  
19 x 25 inches  
3589  
Bequest of Henry Berg in  
gratitude to Thomas M. Messer

**Lucio Fontana**

*Spatial Concept, Expectations*, 1965  
Water-based paint on canvas  
51 x 38 inches  
3590  
Gift, Fondazione Fontana

**Chaim Koppelman**

*Composition in Pen and Ink*, 1942  
India ink on white, wove paper  
11 x 8 <sup>1</sup>/<sub>2</sub> inches  
3592  
Gift, Dorothy Koppelman

**Mark Kostabi**

*Futile Position*, 1986  
Oil on canvas  
68 x 90 inches  
3593  
Gift, Ray and Jane Neufeld

**Peter Kunz**

*Magician*, 1984  
Mixed-media collage, mounted  
on paper  
9 <sup>1</sup>/<sub>8</sub> x 6 <sup>1</sup>/<sub>2</sub> inches  
3594  
Bequest of Diego López

**Jiří Ladocha**

*Madagascar, Syria*, July 14, 1987  
Wood construction with paint  
and gold leaf  
78 <sup>1</sup>/<sub>8</sub> x 18 x 5 <sup>1</sup>/<sub>2</sub> inches  
3595  
Gift, Luba Bystriansky

**Richard Lindner**

*Untitled*, 1960  
Colored crayon and ink on paper  
5 <sup>1</sup>/<sub>8</sub> x 4 <sup>3</sup>/<sub>4</sub> inches  
3596  
Gift, Nancy Schwartz in honor  
of Thomas M. Messer

**Li Yan Pin**

*Untitled*, 1988  
Ink on rice paper  
57 x 39 <sup>1</sup>/<sub>8</sub> inches  
3618  
Anonymous gift

**Bill Lundberg**

*Cardplayers*, 1975  
Pencil, press-type, and  
photograph on paper  
9 x 12 <sup>7</sup>/<sub>8</sub> inches  
3613  
Gift, Norman Dubrow

**Charades, 1976**

Colored pencil and pencil on  
paper  
10 <sup>7</sup>/<sub>8</sub> x 7 <sup>1</sup>/<sub>2</sub> inches  
3614  
Gift, Norman Dubrow



*Failure*, 1977  
Colored pencil and pencil on  
paper  
11 x 8 <sup>7</sup>/<sub>8</sub> inches  
3615  
Gift, Norman Dubrow

*Three Passengers in a Mirror*, 1978  
Pencil on paper  
7 <sup>1</sup>/<sub>8</sub> x 11 inches  
3616  
Gift, Norman Dubrow

*Voices of Malice at One Hundred  
Feet*, 1978  
Pencil, ink, press-type, and  
photograph on paper  
11 x 13 <sup>1</sup>/<sub>8</sub> inches  
3617  
Gift, Norman Dubrow

Luciano Minguzzi  
*Due Figure*, 1950-52  
Bronze  
55 <sup>1</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>2</sub> x 26 <sup>3</sup>/<sub>4</sub> inches  
3604  
Gift of the artist

Marta Minujin  
*La invasión de la mente*, 1983  
Bronze  
17 x 17 <sup>1</sup>/<sub>2</sub> x 16 inches  
3597  
Anonymous gift

Lei Molin  
*Hoogzomer III*, 1986  
Mixed-media collage, mounted  
on paper  
44 <sup>1</sup>/<sub>4</sub> x 77 inches  
3598  
Gift, Hotel Pulitzer,  
Amsterdam

Roy Newell  
*Elegy*, 1984  
Oil on wood panel  
12 <sup>1</sup>/<sub>4</sub> x 13 <sup>3</sup>/<sub>4</sub> inches  
3599  
Gift, Mr. and Mrs. Willem de  
Kooning

Hans Reichel  
*Composition*, 1922  
Watercolor on paper  
4 <sup>1</sup>/<sub>8</sub> x 9 <sup>1</sup>/<sub>8</sub> inches  
3600  
Gift, Mme Lucy Schimek-  
Reichel

*Sur des vers de Rilke*, 1927  
Oil on wood panel  
35 x 16 inches  
3601  
Gift, Mme Lucy Schimek-  
Reichel

Claude Simard  
*Untitled*, 1985  
Oil and gold paint on canvas  
80 x 63 inches  
3608  
Anonymous gift in honor of  
Thomas Krens

Rik Slabbinck  
*The Flanders*, 1986  
Oil on canvas  
28 <sup>1</sup>/<sub>4</sub> x 36 <sup>1</sup>/<sub>4</sub> inches  
3609  
Anonymous gift

Andy Warhol  
*Mercedes-Benz W 196 R Grand  
Prix Car (Streamlined Version)*,  
1954, 1986  
Hand-painted acrylic and  
enamel ink silk-screened on  
canvas  
40 <sup>3</sup>/<sub>8</sub> x 60 <sup>1</sup>/<sub>4</sub> inches  
3602  
Gift, Daimler-Benz in honor of  
Thomas M. Messer

#### By Exchange

Giacomo Balla  
*Spring*, ca. 1916  
Oil on canvas  
31 <sup>7</sup>/<sub>8</sub> x 26 inches  
3570.1

*Composition*, ca. 1914(?)  
Distemper on canvas  
31 <sup>1</sup>/<sub>8</sub> x 25 <sup>7</sup>/<sub>8</sub> inches  
3570.2

Ernst Ludwig Kirchner  
*Artillerymen*, 1915  
Oil on canvas  
55 <sup>1</sup>/<sub>8</sub> x 59 <sup>1</sup>/<sub>8</sub> inches  
3591

1989

#### Purchase with Foundation Funds

Mario Merz  
*Untitled*, 1988-89  
Installation of Nagoya table and  
two igloos  
Lead, glass, metal, stone,  
branches, and neon  
Dimensions vary with  
installation  
3634.a-f

#### Purchase with Contributed Funds

Jasper Johns  
*Untitled*, 1983  
Ink on plastic  
27 <sup>3</sup>/<sub>8</sub> x 36 <sup>1</sup>/<sub>4</sub> inches  
3627  
Purchased in part by Stephen  
Swid

#### Gifts

The Australian Legal Group  
Contemporary Print  
Collection  
Gift, The Australian Legal  
Group

Arthur Boyd  
*The Australian Scapegoat*, n.d.  
Drypoint and etching on paper  
Plate size 15 <sup>1</sup>/<sub>8</sub> x 23 <sup>1</sup>/<sub>8</sub> inches  
Sheet size 22 <sup>1</sup>/<sub>4</sub> x 29 <sup>1</sup>/<sub>8</sub> inches  
3621.1

**Lawrence Daws**

*The Glasshouse Mountains*, 1988  
Color screenprint on paper  
Image size 17 <sup>3</sup>/<sub>4</sub> x 23 <sup>1</sup>/<sub>4</sub> inches  
Sheet size 21 <sup>7</sup>/<sub>8</sub> x 29 <sup>7</sup>/<sub>8</sub> inches  
3621.2

**Robert Juniper**

*Cranes*, 1987  
Color linocut on paper  
Plate size 13 <sup>3</sup>/<sub>4</sub> x 21 <sup>3</sup>/<sub>8</sub> inches  
Sheet size 22 x 29 <sup>1</sup>/<sub>2</sub> inches  
3621.3

**Colin Lanceley**

*South Coast Garden*, 1988  
Color lithograph on paper  
22 <sup>1</sup>/<sub>4</sub> x 30 inches  
3621.4

**Banduk Marika**

*Wawulak Wulay Ga Wititji (The Two Wawulak Sisters and the Freshwater Python/Rainbow Serpent)*, 1987  
Color linocut on paper  
Plate size 14 <sup>5</sup>/<sub>8</sub> x 23 <sup>1</sup>/<sub>4</sub> inches  
Sheet size 22 x 30 inches  
3621.5

**Sidney Nolan**

*Shakespeare Sonnet Lithograph No. 1*, n.d.  
Color lithograph on paper  
29 <sup>3</sup>/<sub>4</sub> x 22 inches  
3621.6

**John Olsen**

*Echidna Upside Down*, 1988  
Color lithograph on paper  
22 <sup>1</sup>/<sub>4</sub> x 30 inches  
3621.7

**Jan Senbergs**

*Port Liardet*, 1988  
Color screenprint on paper  
Image size 18 <sup>5</sup>/<sub>8</sub> x 26 <sup>3</sup>/<sub>8</sub> inches  
Sheet size 22 x 30 inches  
3621.8

**Tim Storrer**

*Saddle*, 1988  
Lithograph on paper  
22 <sup>1</sup>/<sub>4</sub> x 30 inches  
3621.9

**Ann Thomson**

*Shaft*, 1988  
Color etching on paper  
Plate size 15 <sup>7</sup>/<sub>8</sub> x 22 <sup>5</sup>/<sub>8</sub> inches  
Sheet size 22 <sup>3</sup>/<sub>8</sub> x 30 inches  
3621.10

**Prints by Twenty-Five**

**Australian Artists**  
**The Bicentennial Folio**  
Gift, The Australian Legal Group

**Micky Allan**

*Untitled*, 1987  
Color and photo-screenprint on paper  
29 <sup>7</sup>/<sub>8</sub> x 22 inches  
3622.1

**Ray Arnold**

*A Fiction?*, 1987  
Color screenprint on paper  
30 <sup>3</sup>/<sub>8</sub> x 22 <sup>1</sup>/<sub>2</sub> inches  
3622.2

**Brian Blanchflower**

*Skyboats*, 1987  
Color lithograph on paper  
30 x 22 <sup>1</sup>/<sub>2</sub> inches  
3622.3

**Robert Campbell, Jr.**

*Spearing Roo*, 1988  
Color screenprint on paper  
Image size 16 <sup>3</sup>/<sub>4</sub> x 21 <sup>7</sup>/<sub>8</sub> inches  
Sheet size 22 <sup>1</sup>/<sub>4</sub> x 30 inches  
3622.4

**Tony Coleing**

*Untitled*, 1987  
Color lithograph on paper  
22 <sup>1</sup>/<sub>8</sub> x 30 inches  
3622.5

**Bonita Ely**

*Warrior: Scenes from the Appropriation of Wiradjuri Land*, 1987  
Etching on paper  
22 <sup>3</sup>/<sub>8</sub> x 30 <sup>1</sup>/<sub>8</sub> inches  
3622.6

**Barbara Hanrahan**

*Boy and Girl*, 1987  
Linocut on paper  
29 <sup>7</sup>/<sub>8</sub> x 22 <sup>1</sup>/<sub>8</sub> inches  
3622.7

**Tim Johnson**

*Three Worlds*, 1987  
Color screenprint on paper  
Image size 25 <sup>1</sup>/<sub>4</sub> x 18 <sup>1</sup>/<sub>2</sub> inches  
Sheet size 30 x 22 <sup>1</sup>/<sub>8</sub> inches  
3622.8

**Maria Kozic**

*Self-Portrait*, 1987  
Color photo-screenprint on paper  
Image size 23 <sup>7</sup>/<sub>8</sub> x 18 <sup>7</sup>/<sub>8</sub> inches  
Sheet size 30 <sup>1</sup>/<sub>4</sub> x 22 <sup>3</sup>/<sub>8</sub> inches  
3622.9

**Kate Lohse**

*Untitled*, 1988  
Etching on rice paper, mounted on paper  
Plate size 10 <sup>1</sup>/<sub>4</sub> x 7 <sup>1</sup>/<sub>8</sub> inches  
Sheet size 30 x 22 inches  
3622.10

**Geoff Lowe**

*Plate*, 1988  
Color photo-screenprint on paper  
30 x 22 inches  
3622.11

**Banduk Marika**

*Yalambara*, 1988  
Color linocut on paper  
Plate size 27 <sup>1</sup>/<sub>2</sub> x 16 <sup>1</sup>/<sub>2</sub> inches  
Sheet size 30 x 22 <sup>1</sup>/<sub>4</sub> inches  
3622.12



## Acquisitions

**Marie McMahon**

*The Two Walzers*, 1988

Color lithograph on paper

Image size 27  $\frac{1}{4}$  x 19  $\frac{1}{8}$  inches

Sheet size 30 x 22  $\frac{1}{8}$  inches

3622.13

**Sally Morgan**

*Taken Away*, 1987

Color screenprint on paper

Image size 24 x 16  $\frac{1}{2}$  inches

Sheet size 30 x 22 inches

3622.14

**Nicholas Nedelkopoulos**

*Dark Lands*, 1987

Color lithograph on paper

Image size 16  $\frac{1}{4}$  x 23  $\frac{1}{8}$  inches

Sheet size 22  $\frac{1}{4}$  x 30 inches

3622.15

**Ann Newmarch**

*200 Years: Willy Willy*, 1988

Color screenprint on paper

Image size 22  $\frac{7}{8}$  x 18  $\frac{1}{2}$  inches

Sheet size 30  $\frac{1}{4}$  x 22  $\frac{1}{8}$  inches

3622.16

**Susan Norrie**

*Untitled*, 1988

Etching with aquatint on paper

Plate size 23  $\frac{1}{8}$  x 17  $\frac{1}{8}$  inches

Sheet size 30 x 22 inches

3622.17

**Robert Owen**

*Re-Vision (Melancholia)*, 1988

Embossing on paper

29  $\frac{1}{4}$  x 22  $\frac{1}{4}$  inches

3622.18

**Mike Parr**

*Map*, 1987

Etching on paper

Plate size 25  $\frac{1}{4}$  x 17  $\frac{7}{8}$  inches

Sheet size 30  $\frac{1}{8}$  x 22  $\frac{1}{4}$  inches

3622.19

**Robert Rooney**

*Beans and Banzai*, 1987

Color screenprint on paper

Image size 14  $\frac{1}{2}$  x 21  $\frac{1}{2}$  inches

Sheet size 22  $\frac{1}{8}$  x 30  $\frac{1}{8}$  inches

3622.20

**Peter Tyndall**

*detail*

*A Person Looks At A Work of Art/someone looks at something...*, 1987

Color screenprint on paper

30  $\frac{1}{4}$  x 23  $\frac{1}{4}$  inches

3622.21

**Ken Unsworth**

*The Disappeared*, 1988

Lithograph on paper

Image size 17  $\frac{1}{2}$  x 24 inches

Sheet size 22  $\frac{1}{8}$  x 30 inches

3622.22

**Hossein Valamanesh**

*Recent Arrival*, 1988

Color lithograph on paper

Image size 16 x 13  $\frac{1}{4}$  inches

Sheet size 30  $\frac{1}{4}$  x 22  $\frac{1}{8}$  inches

3622.23

**Vicki Varvaressos**

*Sepik Man with Gardemia*, 1987

Color linocut on buff paper

Plate size 14  $\frac{1}{2}$  x 12 inches

Sheet size 29  $\frac{1}{4}$  x 22  $\frac{1}{4}$  inches

3622.24

**Jenny Watson**

*Australian Artist of the 80's*, 1987

Color lithograph on paper

22  $\frac{1}{2}$  x 30  $\frac{1}{4}$  inches

3622.25

(End of the Australian Legal Group Gift)

**Robert Dash**

*Moment Before the Rain*, 1987

Oil on canvas

78  $\frac{1}{8}$  x 78  $\frac{1}{8}$  inches

3623

Gift, William Edwards

**Jenny Holzer**

Selections from *Truisms*, *Inflammatory Essays*, *The Living Series*, *The Survival Series*, *Under a Rock*, *Laments* and new writing, 1989

Extended helical, tricolor, LED

electronic-display signboard

11 x 162 x 4 inches

3626

Partial gift of the artist

**Barry Le Va**

*Installation Plan View:*

*Accumulated Vision: Length*

*Ratios/in perspective/#V/*, 1975

Ink, pencil, and colored pencil on cloth, mounted on paper

37  $\frac{1}{4}$  x 61  $\frac{1}{8}$  inches

3625

Gift, Paul Waldman

**Mario Merz**

*Acceleration=Dream. Fibonacci*

*Numbers in Neon and Motorcycle*

*Phantom (accelerazione=sogna,*

*numeri di Fibonacci al neon e*

*motocicletta fantasma)*, 1972 (1989)

Motorcycle, ankole horns, and

neon tubes

92 x 53 inches x 86 feet 7 inches

3628.a-q

Gift of the artist

*For Wright*, 1989

Glass, metal pipes, twigs, and

clamps

h. 59  $\frac{1}{16}$ , diam. 118  $\frac{1}{8}$  inches

3629.a-d

Gift of the artist

*Niger Crocodile (Coccodrillo del*

*Niger)*, 1972 (1989)

Crocodile, metal panels, and

neon tubes

Dimensions vary with

installation

3630.a-e

Gift of the artist

*Unreal City, Nineteen Hundred Eighty Nine* (*Città irreale, Millenovecentottantanove*), 1989  
Three igloos: glass, mirror, metal pipes, twigs, rubber, clay, and clamps  
h. 16 feet 4 <sup>7</sup>/<sub>8</sub> inches, diam. 32 feet 8 inches; h. 157 <sup>3</sup>/<sub>8</sub> inches, diam. 26 feet 3 inches; h. 98 <sup>7</sup>/<sub>16</sub> inches, diam. 16 feet 4 inches  
3631.a-g  
Gift of the artist

*If the Form Vanishes, Its Root is Eternal* (*Se la forma scompare la sua radice è eterna*), 1982  
Neon tubes  
Two sections: 12 <sup>3</sup>/<sub>8</sub> x 186 inches; 12 <sup>3</sup>/<sub>8</sub> x 183 inches  
3632.a-b

*Untitled*, 1989  
Murano glass, wax, and neon tube  
19 <sup>1</sup>/<sub>2</sub> x 36 inches  
3633.a-c  
Gift of the artist

**Henri Michaux**  
*Untitled*, 1934(?)  
Pastel on paper  
13 <sup>3</sup>/<sub>8</sub> x 9 <sup>5</sup>/<sub>8</sub> inches  
3636  
Gift, Mrs. Mildred Citron and an anonymous donor

*Untitled*, 1982-84(?)  
Acrylic on paper  
13 x 19 <sup>3</sup>/<sub>4</sub> inches  
3637  
Gift, Henri Michaux Estate

*Untitled*, ca. 1982-84(?)  
Acrylic on paper  
12 <sup>7</sup>/<sub>8</sub> x 19 <sup>3</sup>/<sub>4</sub> inches  
3638  
Gift, Henri Michaux Estate

*Untitled*, ca. 1982-83  
Acrylic and ink on canvas board  
13 x 16 <sup>1</sup>/<sub>4</sub> inches  
3639  
Gift, Henri Michaux Estate

*Untitled*, 1966(?)  
Watercolor on paper  
15 x 22 <sup>1</sup>/<sub>2</sub> inches  
3640  
Gift, Henri Michaux Estate

*Untitled*, n.d.  
Watercolor on paper  
15 x 11 <sup>1</sup>/<sub>8</sub> inches  
3641  
Gift, Henri Michaux Estate

*Untitled*, 1970  
Watercolor on paper  
19 <sup>1</sup>/<sub>8</sub> x 12 <sup>3</sup>/<sub>8</sub> inches  
3642  
Gift, Henri Michaux Estate

*Untitled*, 1970  
Watercolor on paper  
19 <sup>5</sup>/<sub>8</sub> x 12 <sup>1</sup>/<sub>2</sub> inches  
3643  
Gift, Henri Michaux Estate

*Untitled*, 1970(?)  
Ink and acrylic on paper  
14 <sup>7</sup>/<sub>8</sub> x 21 <sup>1</sup>/<sub>4</sub> inches  
3644  
Gift, Henri Michaux Estate

*Untitled*, 1970  
Ink and acrylic on paper  
14 <sup>3</sup>/<sub>4</sub> x 21 <sup>1</sup>/<sub>8</sub> inches  
3645  
Gift, Henri Michaux Estate

*Untitled*, n.d.  
Watercolor on paper  
22 <sup>3</sup>/<sub>8</sub> x 29 <sup>7</sup>/<sub>8</sub> inches  
3646  
Gift, Henri Michaux Estate

*Untitled*, n.d.  
Acrylic and ink on paper  
22 x 30 <sup>3</sup>/<sub>4</sub> inches  
3647  
Gift, Henri Michaux Estate

**Faith Ringgold**  
*Tar Beach*, 1988  
Acrylic on canvas, bordered with printed, painted, quilted, and pieced cloth  
74 <sup>5</sup>/<sub>8</sub> x 68 <sup>1</sup>/<sub>2</sub> inches overall  
3620  
Gift, Mr. and Mrs. Gus and Judith Lieber

**Ilana Salama-Ortar**  
*Inside Outside*, 1989  
Pencil, ink, and gouache on paper  
39 <sup>3</sup>/<sub>8</sub> x 27 <sup>9</sup>/<sub>16</sub> inches  
3648  
Gift of the artist

**Pravoslav Sovak**  
*Cliffs Without Name*, 1984-87  
Watercolor, gouache, and pencil on paper, glued to wood  
26 <sup>7</sup>/<sub>8</sub> x 32 inches  
3624  
Gift of the artist in honor of Thomas M. Messer

**Haim Steinbach**  
*ultra red*, 1986  
Mixed media  
67 x 76 x 19 inches  
3619  
Gift, Barbara and Eugene Schwartz

#### To the Study Collection

**Giacomo Manzù**  
*Pacem Te Poscimus Omnes*  
*Praeclara ex Toto Orbe Documenta*  
Leather-bound book  
20 x 13 <sup>7</sup>/<sub>8</sub> inches  
LN 320.89  
Gift, the Italian Government on the occasion of the visit of President Cossiga to present a statue by Manzù to the United Nations





WE CAN HAVE INFINITE IMAGINATION

ABSOLUTE TRUTH





1988

**Fifty Years of Collecting:  
An Anniversary Selection**  
*November 13, 1987–March 13, 1988*  
Catalogue in three volumes,  
Thomas M. Messer. Sponsored  
by the Chase Manhattan Bank.  
Additional support from  
Alitalia, the official carrier for  
the five-part exhibition.  
*Painting Since World War II in  
North America* received a grant  
from the National Endowment  
for the Arts.

**Josef Albers:  
A Retrospective**  
*March 24–May 29*  
Traveled to Staatliche  
Kunsthalle Baden-Baden,  
*June 12–July 24*;  
Bauhaus-Archiv, Berlin,  
*August 10–October 4*;  
Pori Art Museum, Finland,  
*October 19–December 3*.  
Catalogue, Nicholas Fox Weber,  
Mary Emma Harris, Charles E.  
Rickart, and Neal Benezra.  
Brochure, Thomas Padon.  
Received grants from BASF  
Corporation and the Federal  
Republic of Germany.

**Aspects of Collage,  
Assemblage and the Found  
Object in Twentieth-Century  
Art**  
*March 29–May 22*  
Brochure, Susan Hapgood.  
Received support from the  
Associates Committee of the  
Guggenheim Museum and the  
Owen Cheatham Foundation.

**Hans Reichel**  
*May 6–June 19*  
Brochure, Vivian Endicott  
Barnett.

**Modern Treasures from the  
National Gallery in Prague**  
*June 3–September 18*  
Traveled to Musée du Québec,  
*September 30–November 20*.  
Catalogue, Jiří Kotalík.  
Coorganized by the Solomon R.  
Guggenheim Museum and the  
Národní Galerie, Prague.  
Supported by an indemnity  
from the Federal Council on the  
Arts and the Humanities.  
Additional donations were  
made by the Donald J. Trump  
Foundation, Inc. and Archer  
Daniels Midland Foundation.

**Georges Braque**  
*June 10–September 11*  
Previously shown at Kunsthalle  
der Hypo-Kulturstiftung,  
Munich,  
*March 4–May 15*.  
Exhibition altered for  
Guggenheim presentation.  
Catalogue, Carla Schulz-  
Hoffmann, Jean Leymarie, and  
Magdalena M. Moeller; Prestel,  
Munich. Coorganized by the  
Solomon R. Guggenheim  
Museum and the Kunsthalle der  
Hypo-Kulturstiftung, Munich.  
Supported by a grant from the  
National Endowment for the  
Arts.

**Recent Acquisitions**  
*June 24–September 4*

**Hans Hinterreiter**  
*September 9–October 23*

**A Year with Children**  
*September 23–November 5*  
Supported by a generous grant  
from Vivian Serota.

**Return to the Object:  
American and European Art  
of the 1950s and  
1960s in the Guggenheim  
Museum Collection**  
*September 23–November 27*

**Andy Warhol, Cars**  
*September 30–November 27*  
Catalogue, Werner Spies; Verlag  
Gerd Hatje, Stuttgart.  
Organized by the Kunsthalle  
Tübingen and Werner Spies.  
Supported by a generous grant  
from Mercedes-Benz.  
Traveled to Shinjuku Isetan  
Museum, Tokyo,  
*April 27–May 23, 1989*;  
Kyoto Daimaru Museum,  
*May 25–June 5, 1989*;  
Hara Museum ARC,  
Shibukawa,  
*June 11–August 5, 1989*;  
Hokkaido Museum of Modern  
Art, Sapporo,  
*August 26–September 24, 1989*;  
Fukuoka Prefectural Museum  
of Art,  
*October 3–29, 1989*;  
Kagawa Prefectural Cultural  
Center, Takamatsu,  
*November 3–26, 1989*.

#### Landmarks of New York

*October 10–31*

Organized by the New York Landmarks Preservation Foundation.

#### Douglas Davis

*October 28–November 27*

Brochure, Thomas M. Messer, Donald Kuspit, and Eugene Schwartz.

#### The Early Years: Non-Objective Paintings from the Permanent Collection

*November 11–December 4*

Brochure, Susan Hapgood.

#### Gifts of Mr. and Mrs.

Alexander Liberman

*December 2, 1988–January 29, 1989*

#### Viewpoints: Postwar Painting and Sculpture from the Guggenheim Museum

Collection and Major Loans

*December 9, 1988–January 22, 1989*

Brochure, Lisa Dennison.

#### Circulating Exhibitions

*Circulating subsequent to presentation at the Solomon R. Guggenheim Museum*

#### Pierre Alechinsky:

*Margin and Center*

Kunstverein Hannover, West Germany,

*February 28–April 17,*

Musée Royaux des Beaux-

Arts de Belgique, Musée d'Art

Moderne, Brussels,

*May 5–June 26.*

*Circulating without presentation at the Solomon R. Guggenheim Museum*

#### Jiří Kolar, Chiasmage,

Selections from the Solomon

R. Guggenheim Museum

Katonah Gallery, New York,

*August 8–September 25*

#### Modern Treasures from the Solomon R. Guggenheim

Foundation

Národní Galerie, Prague,

*November 1, 1988–January 1, 1989*

#### Collection Sharing Program

*Abstraction, Non-Objectivity and Realism: Twentieth-Century Painting from the Solomon R. Guggenheim Museum*

Picker Art Gallery, Colgate University, Hamilton, New York,

*March 7, 1987–March 6, 1988*

#### A Quiet Revolution:

*American Abstract Art from the Solomon R. Guggenheim Museum*

Columbia Museum of Art, South Carolina,

*September 1, 1987–August 28, 1988*

#### Awards for Publications

The American Federation of Arts' 17th Annual Design Competition, Awards of Excellence to *Pierre Alechinsky: Margin and Center* and *Joan Miró: A Retrospective*



1988

**Le eredità sconosciute di  
Peggy Guggenheim**

*October 31, 1987–January 10, 1988*  
Coorganized by the Solomon R.  
Guggenheim Museum and the  
Peggy Guggenheim Collection.  
Catalogue, Melvin P. Lader and  
Fred Licht; the Solomon R.  
Guggenheim Foundation and  
Arnoldo Mondadori Editore,  
Milan. Sponsored by Fratelli  
Saclà.

**Italian Art from the  
Guggenheim Museum**

*March 2–April 4*

**Tre artisti italo-americani:  
Giorgio Cavallon–Costantino  
Nivola–Italo Scanga**

*March 2–April 4*

Traveled to Cittadella dei Musei,  
Cagliari, Sardinia,  
*July 27–August 28*;  
Castello Svevo, Bari,  
*September 10–October 12*.  
Catalogue, Thomas M. Messer  
and Fred Licht; Arnoldo  
Mondadori Editore, Milan.  
Venice and Bari presentations  
sponsored by Assitalia, Rome;  
Cagliari presentation sponsored  
by the Consiglio Regionale,  
Sardinia.

**Homage to Lucio Fontana**

*November 4, 1988–March 5, 1989*

Traveled to Murray and Isabella  
Rayburn Foundation, New  
York,  
*April 12–June 16, 1989*.  
Catalogue, Thomas Krens and  
Fred Licht; Cataloghi Marsilio  
s.r.l., Venice. Sponsored by  
Fondazione Lucio Fontana,  
Milan, and Murray and Isabella  
Rayburn Foundation, New  
York.

**Circulating Exhibition**

*Circulating without presentation at  
the Peggy Guggenheim Collection*

**Arte italiana del dopoguerra  
dai musei Guggenheim**

Palazzo Ducale, Mantua,

*June 18–September 25*

Catalogue, Ernesto Scattolini,  
Philip Rylands, and Fred Licht;  
Cataloghi Marsilio s.r.l., Venice.  
Sponsored by Azienda di  
Promozione Turistica,  
Soprintendenza per i Beni  
Artistici e Ambientali,  
Amministrazione Provinciale,  
Camera di Commercio, and  
Associazione Industriali of the  
city of Mantua.

1989

**Refigured Painting: The German Image 1960-88**

*February 10–April 23*  
Previously shown at the Toledo Museum of Art, Ohio, *October 30, 1988–January 8, 1989*. Selection shown concurrently at Williams College Museum of Art, Williamstown, Massachusetts, *February 10–March 26*. Traveled to Kunstmuseum Düsseldorf, *May 20–July 30*; Schirn Kunsthalle Frankfurt, *September 12–November 12*. Catalogue, Thomas Krens, Joseph Thompson, Michael Govan, Jürgen Schilling, Heinrich Klotz, and Hans Albert Peters; the Solomon R. Guggenheim Foundation and Prestel, Munich. Brochure. Coorganized by the Solomon R. Guggenheim Museum and the Williams College Museum of Art. Supported by Lufthansa German Airlines, the official carrier for the presentation. Additional assistance provided by the Deutsche Bank, the Federal Republic of Germany, and the Cultural Society of Frankfurt.

**Arnulf Rainer**

*May 13–July 9*  
Traveled to Museum of Contemporary Art, Chicago, *July 29–October 15*; Historisches Museum der Stadt Wien, Austria, *November 15, 1989–January 31, 1990*. Catalogue, Franz Dahlem, R.H. Fuchs, and Arnulf Rainer; ARGE Gabriele Wimmer & John Sailer, Vienna. Organized by the Haags Gemeentemuseum in collaboration with the Solomon R. Guggenheim Museum. Supported by the Austrian Federal Ministry of Cultural Affairs, the Office of Cultural Affairs of the City of Vienna, the Austrian Federal Economic Chamber, the Austrian National Tourist Office, Austrian Airlines, Creditanstalt, Oesterreichische Laenderbank, and Zumtobel.

**A Year with Children**

*May 19–June 11*  
Made possible through a generous grant from the Howard Gilman Foundation.

**Hannelore Baron**

*May 19–July 23*  
Brochure.

**Selections from the Permanent Collection**

*May 26–September 3*

**Mario Merz**

*September 28–November 26*  
Catalogue, Germano Celant and Mario Merz; the Solomon R. Guggenheim Foundation and Electa, Milan. Brochure, Thomas Padon and Nancy Spector. Made possible through collaboration with the apparel and fashion Gruppo GFT and the Rivetti Art Foundation. Additional assistance provided by Lufthansa German Airlines.

**Jenny Holzer**

*December 12, 1989–February 25, 1990*  
Catalogue, Diane Waldman and Jenny Holzer; the Solomon R. Guggenheim Foundation in association with Harry N. Abrams, Inc., Publishers, New York. Brochure, Clare Bell. Supported in part by generous funds from Jay Chiat and the National Endowment for the Arts. Additional assistance provided by the Owen Cheatham Foundation, the Merrill G. and Erita E. Hastings Foundation, the New York State Council on the Arts, and anonymous donors.

**Piet Mondrian and the Non-Objective**

*December 15, 1989–February 18, 1990*

**Geometric Abstraction and Minimalism in America**

*December 15, 1989–February 28, 1990*

**Circulating Exhibition**

*Circulating without presentation at the Solomon R. Guggenheim Museum*

**Modern Treasures from the Solomon R. Guggenheim Foundation**

Nationalgalerie, Berlin, *January 19–March 19*

**Kandinsky: Works from the Hilla von Rebay Foundation**

Westport Arts Center, Connecticut, *October 1–15*











Loans and Transfers from the  
Solomon R. Guggenheim Museum

1988

Works from the Solomon R. Guggenheim Museum  
were sent to the following institutions:

Addison Gallery of American Art, Phillips Academy,  
Andover, Massachusetts  
Albright-Knox Art Gallery, Buffalo  
Aldrich Museum of Contemporary Art, Ridgefield, Connecticut  
Art Gallery of New South Wales, Sydney  
Art Gallery of Ontario, Toronto  
Baltimore Museum of Art  
Berlinische Galerie im Gropiusbau  
BlumHelman Gallery, Inc., New York City  
Bronx Museum of the Arts, New York City  
Brooklyn Museum, New York City  
CDS Gallery, New York City  
Centro de Arte Reina Sofía, Madrid  
Columbia Museum of Art, South Carolina  
Corcoran Gallery of Art, Washington, D. C.  
Denver Art Museum  
Detroit Institute of Arts  
Fondation Maeght, St. Paul de Vence, France  
Fort Worth Art Museum  
Fundació Joan Miró, Barcelona  
Galleries Nationales du Grand Palais, Paris  
Grey Art Gallery and Study Center, New York University  
Peggy Guggenheim Collection, Venice  
Haags Gemeentemuseum  
High Museum of Art, Atlanta  
Hirshhorn Museum and Sculpture Garden,  
Smithsonian Institution, Washington, D. C.

Hurlbutt Gallery, Greenwich Library, Connecticut  
Katonah Gallery, New York  
Maude I. Kerns Art Center, Eugene, Oregon  
Kunsthau Graz, Austria  
Kunstmuseum Luzern, Switzerland  
Kunstsammlung Nordrhein-Westfalen, Düsseldorf  
Kunstverein Hannover  
La Jolla Museum of Contemporary Art  
Mitchell Museum, Mt. Vernon, Illinois  
Moderna Museet, Stockholm  
Musée d'art moderne de St. Etienne, France  
Musée national d'art moderne, Centre Georges Pompidou, Paris  
Musée St. Pierre, Lyon  
Musées Royaux des Beaux-Arts de Belgique, Musée d'Art  
Moderne, Brussels  
Museu Calouste Gulbenkian, Lisbon  
Museum Ludwig, Cologne  
Museum Moderner Kunst, Vienna  
Museum of Contemporary Art, Los Angeles  
Museum of Fine Arts, Boston  
Museum of Fine Arts, Houston  
Museum of Modern Art, New York City  
Museum of Modern Art, Oxford  
Nagoya City Art Museum, Japan  
Národní Galerie, Prague  
National Gallery of Modern Art, New Delhi  
National Gallery of Victoria, Melbourne  
National Museum of American Art, Smithsonian Institution,  
Washington, D. C.  
Nelson-Atkins Museum of Art, Kansas City, Missouri

1989

Newport Harbor Art Museum, Newport Beach, California  
Oberösterreichs Landesmuseum, Linz  
Österreichische Galerie im Oberen Belvedere, Vienna  
Pace Gallery, New York City  
Palazzo Ducale, Mantua  
Pennsylvania Academy of the Fine Arts, Philadelphia  
Picker Art Gallery, Colgate University, Hamilton, New York  
Pindar Art Gallery, New York City  
Princeton Gallery of Fine Art, New Jersey  
San Francisco Museum of Modern Art  
Spanish Institute, New York City  
Staatsgalerie Stuttgart  
University Art Gallery, State University of New York, Albany  
Walker Art Center, Minneapolis  
Wallach Art Gallery, Columbia University, New York City  
Westfälisches Landesmuseum für Kunst und Kulturgeschichte,  
Münster  
Whitechapel Art Gallery, London  
Wight Art Gallery, University of California, Los Angeles  
Williams College Museum of Art, Williamstown, Massachusetts  
Württembergischer Kunstverein, Stuttgart

Albright-Knox Art Gallery, Buffalo  
Art Gallery of Ontario, Toronto  
Art Museum of Tokyo-Cultural Village  
Arts Club of Chicago  
Vrej Baghoomian, Inc., New York City  
David Winton Bell Gallery, Brown University, Providence  
Sarah Campbell Blaffer Gallery, University of Houston  
Brücke-Museum, Berlin  
Center for the Fine Arts, Miami  
Centro de Arte Reina Sofía, Madrid  
Cincinnati Art Museum  
Cooper-Hewitt Museum, New York City  
Denver Art Museum  
Florida State University Gallery and Museum, Tallahassee  
Fukuoka Prefectural Museum of Art, Japan  
Fundación Caja de Pensiones, Madrid  
Galleria Nazionale d'Arte Moderna, Rome  
Haags Gemeentemuseum  
Hara Museum ARC, Shibukawa, Japan  
Hayward Gallery, London  
High Museum of Art, Atlanta  
Hirshhorn Museum and Sculpture Garden,  
Smithsonian Institution, Washington, D. C.  
Historisches Museum der Stadt Wien  
Hokkaido Museum of Modern Art, Sapporo, Japan  
IVAM Centre Julio González, Valencia, Spain  
Jewish Museum, New York City  
Kagawa Prefectural Cultural Center, Takamatsa, Japan  
Kasama Nichido Museum, Kasama, Japan  
Kunsthalle der Hypo-Kulturstiftung, Munich



Loans and Transfers from the  
Solomon R. Guggenheim Museum

Kunsthaus Zürich  
Kyoto Daimaru Museum  
Los Angeles County Museum of Art  
Lowe Art Museum, University of Miami, Coral Gables  
Marion Koogler McNay Art Museum, San Antonio  
Malmö Konsthall, Sweden  
Meadows Museum, Southern Methodist University, Dallas  
Milwaukee Art Museum  
Moderna Museet, Stockholm  
Modern Art Museum of Fort Worth  
Musée d'art moderne de la Ville de Paris  
Musée des Beaux-Arts, Nantes, France  
Musée d'Orsay, Paris  
Museum Folkwang, Essen  
Museum Fridericianum, Kassel, West Germany  
Museum of Contemporary Art, Chicago  
Museum of Fine Arts, Houston  
Museum of Modern Art, Basil and Elise Goulandris Foundation,  
Andros, Greece  
Museum of Modern Art, New York City  
Nassau County Museum of Art, Roslyn Harbor, New York  
Nationalgalerie, Berlin  
Nelson-Atkins Museum of Art, Kansas City, Missouri  
New Orleans Museum of Art  
Palazzo Grassi, Venice  
Palazzo Reale, Milan  
Pennsylvania Academy of the Fine Arts, Philadelphia  
Marisa del Re Gallery, Inc., New York City  
Royal Academy of Arts, London  
San Francisco Museum of Modern Art

Schirn Kunsthalle Frankfurt  
Seibu Museum of Art, Osaka  
Seibu Museum of Art, Tokyo  
Shinjuku Isetan Museum, Tokyo  
Staatsgalerie Stuttgart  
State Russian Museum, Leningrad  
State Tretyakov Gallery, Moscow  
Studio Museum in Harlem, New York City  
Villa Stuck, Munich  
Wadsworth Atheneum, Hartford  
Walker Art Center, Minneapolis  
Westport Arts Center, Connecticut  
Whitechapel Art Gallery, London  
Whitney Museum of American Art, New York City  
Williams College Museum of Art, Williamstown, Massachusetts

Loans and Transfers from the  
Peggy Guggenheim Collection

1988 & 1989

Works from the Peggy Guggenheim Collection  
were sent to the following institutions:

Berlinische Galerie im Gropiusbau '88, '89  
Daimaru Museum, Osaka Umeda '89  
Fondazione Bevilacqua La Masa, Venice '89  
Fundación Caja de Pensiones, Madrid '89  
Hamburger Kunsthalle '89  
Hirshhorn Museum and Sculpture Garden,  
Smithsonian Institution, Washington, D. C. '88, '89  
Kunsthalle der Hypo-Kulturstiftung, Munich '88  
Kunsthalle Tübingen '88  
Kunsthaus Zürich '89  
Kunstmuseum Bern '88, '89  
Kunstsammlung Nordrhein-Westfalen, Düsseldorf '89  
Lingotto, Turin '89  
Louisiana Museum of Art, Humlebaek, Denmark '89  
Menil Collection, Houston '89  
Moderna Museet, Stockholm '88, '89  
Musée d'Art Moderne, Villeneuve d'Ascq '89  
Musée des Arts Decoratifs, Paris '89  
Musée national d'art moderne,  
Centre Georges Pompidou, Paris '89  
Museo Correr, Venice '88, '89  
Museum of Contemporary Art, Los Angeles '89  
Museum of Modern Art, New York City '89  
Národní Galerie, Prague '88, '89  
Nationalgalerie, Berlin '89  
National Museum of American Art, Smithsonian Institution,  
Washington, D. C. '88, '89

Odakyu Grand Gallery, Tokyo '89  
Padiglione d'Arte Contemporanea, Milan '89  
Palazzo delle Prigioni, Venice '88, '89  
Palazzo Ducale, Mantua '88  
Palazzo Reale, Milan '89  
Palazzo Volpi, Como '89  
Philadelphia Museum of Art '89  
San Francisco Museum of Modern Art '88, '89  
Schirn Kunsthalle Frankfurt '89  
Staatsgalerie Stuttgart '89  
Takamatsu City Museum, Kagawa '89  
Whitechapel Art Gallery, London '89









## Interview with Curators Guggenheim Roundtable

*As the twenty-first century approaches, museums of modern and contemporary art must take into account the way in which post-1960s art has evolved in scale and concept in order to define their acquisition and exhibition policies. The Guggenheim Museum has initiated a dialogue among museum administrators, curators, critics, and artists to discuss the goals of the international art community and determine future programming. The idea of roundtable discussions is, in many ways, an extension of the kind of collaboratively constructed exhibitions recently organized by the Guggenheim in which artists were invited to respond to the museum's unique and challenging space. Working with Germano Celant, Mario Merz created a wildly textural, nonlinear, yet retrospective installation. Jenny Holzer, in concert with Diane Waldman, animated the museum's spiral with a curvilinear LED sign offering selections from her written series. The following is an edited transcript from the first in a projected series of such discussions: included were Director Thomas Krens, Assistant Director Michael Govan, the international curatorial team—Deputy Director Diane Waldman, Curator of Twentieth-Century Art Carmen Giménez, Curator of Contemporary Art Germano Celant, and Consultative Curator Mark Rosenthal—and the artists Claes Oldenburg, Coosje van Bruggen, and Haim Steinbach.*

pages 56–57

The international curatorial team—Deputy Director Diane Waldman, Consultative Curator Mark Rosenthal, Curator of Twentieth-Century Art Carmen Giménez, and Curator of Contemporary Art Germano Celant

**Thomas Krens** Prior to accepting the position of Director at the Guggenheim, I began a systematic investigation of the problems facing American museums whose primary goal is to collect and present contemporary art. It quickly became evident that a critical lack of space has made it virtually impossible to adequately exhibit art of the last fifty years. The model of the museum as a self-contained, urban unit prohibits the presentation of large-scale sculpture and installations. I was impressed by the various solutions to the problem that I have witnessed in Europe, including the conversion of existing expansive spaces into Kunsthallen, such as the Reina Sofía in Madrid. The idea for MASS MoCA evolved from this kind of consolidated determination to create an environment conducive to the examination of large-scale work. Another solution is the construction of new spaces designed specifically for the presentation and preservation of late-twentieth-century art. As you know, we are currently conducting a feasibility study in Salzburg for a new museum structure designed by Hans Hollein.

**Carmen Giménez** I agree with you, Tom; spatial constraint is one of the essential issues facing museums today, especially if we are talking about museums that collect art of the entire twentieth century and that want to have the opportunity to exhibit work from various decades simultaneously.

Another issue for American museums is funding; the government does not sponsor the building of public collections in private institutions. This creates a fundamental crisis: museums have neither the money to enhance their holdings nor to expand and exhibit what they do have.

**Germano Celant** That is the problem we are all facing, especially at the Guggenheim: everyone believes that the museum is incredibly wealthy (unfortunately, not true) and support is therefore difficult to secure. Despite these obstacles we are increasingly committed to representing the evolution of contemporary art,

as we have so consistently presented the unfolding of modern art, while remaining absolutely accessible to the public. We must devise a strategy in which we can operate as both a museum of modern art and a museum of contemporary art. As an institution we have a public, social role, one we must struggle to maintain, but one that we will not relinquish in the face of adversity.

Our presence in Venice with the Peggy Guggenheim Collection has already provided the museum with a European base from which to expand. The museum is acting on an impulse to address the global scope of contemporary art on an international scale. By operating from multiple locales, the curatorial team can best observe and present contemporary art, while also exhibiting portions of the museum's permanent collection outside of New York.

**Thomas Krens** Another issue to address is the practice of collecting. Traditional museum policy has been to acquire one or two works by many, many artists in an attempt to fill gaps in the collection, the result being a superficial survey of art history based on the eighteenth-century model of the encyclopedia. But the world has become vastly more complicated; any effort to document the diversity and complexity of artistic creation today would be futile and, more importantly, theoretically undesirable. It has become apparent that we must redefine the model, realign our goals as a collecting institution.

We have inherited the prototype for a new museum from the founding vision of the Guggenheim Museum itself. The initial concentration on non-objective art that resulted in the accumulation of over one hundred and fifty Kandinskys suggests a paradigm for today in which depth is favored over comprehensiveness. The idea of depth in collecting will offer a synecdochic emphasis on art history; rather than collect fewer works by more artists, we would want to collect more works by fewer artists. This would not mean, however, that we would abandon the



## Interview with Curators Guggenheim Roundtable

historical perspective associated with our rich collection of early twentieth-century art.

**Germano Celant** This is really a way to merge theory and practice. By working with select artists, we can collaborate to present a slice of recent history.

**Coosje van Bruggen** I can't talk for the total art community and I can't talk for all artists. I can only talk for myself and I want to state very clearly that I agree with Tom, that I'm against depending solely on historical thinking. But I would not like to see an institution where twenty artists have been selected and all of a sudden, twenty artists, together with the curators, are going to determine what this institution is about. You would have thus created a situation in which twenty artists have been appointed policy makers of your museum.

**Thomas Krens** Let me stress the flexibility of the situation. The selection of twenty artists is, to begin with, an arbitrary number and, at this point in time, a hypothetical construct. What we want now is to engage people in a dialogue about these issues and possible solutions. What we do know now is that we would like to apply this strategy of in-depth analysis to exhibiting portions of the comprehensive sampling of twentieth-century European and American art available through the combined collections of our museums in New York and Venice. Since at this point we have a larger body of diverse works rather than specific concentrations, we would like to facilitate summary exhibitions. We could select four artists from the permanent collection and do an in-depth installation in four galleries. This strategy can be expanded laterally using the Peggy Guggenheim Collection in Venice and, eventually, the museum in Salzburg. We can use the permanent collection to define segments of history.

**Coosje van Bruggen** I would like to discuss some specific

problems that artists encounter when dealing with museums. I have found the manner in which museums conduct exhibition planning nearly insulting—after you work with a curator to execute an installation for a period of months, maybe years, you do not hear from that curator again. I feel there is a great lack of communication, and the Guggenheim has not been immune to the problem. So then, I must say that my first and primary emphasis is not on space and money, but on communication with and trust in the institution. Claes and I tend to have our trust in those curators we have worked with over a long period of time.

**Haim Steinbach** I can't begin to describe the problems I've encountered working with institutions that are not familiar with my work. I spend a great deal of my time tracking down what has happened to my pieces and putting together instruction booklets to ensure that the works be installed correctly. I keep searching for the key to these booklets, the formula that will entice curators and preparators to read all the instructions so that the pieces will not be damaged. I think it's essential that museums possess expertise in the works they present.

**Claes Oldenburg** Conservation is a real issue. When talking about modern art, we have been speaking primarily about paintings, which have held such a privileged position in museums. I think the most interesting part of the program you are outlining is that it features sculpture, but I wonder how you will be able to respond to this aspect of art, how you are going to cope with the large installations that have been accumulating over the last thirty years. It's a very complex problem. For example, some of these installations exist only as notes on paper. You add a little water and these notes become rooms. Who will make certain that what is attained is correct according to the artist's specifications? Will the artist then be willing to take the water out and reduce it back into a note and put it away for twenty-five years? Perhaps MASS MoCA, if it is realized, will provide a solution to the problem of storage.

**Mark Rosenthal** The issue of conservation is particularly acute in the case of post-1960s art. In the days when museums almost exclusively owned oil paintings, the problems that arose were common and predictable.

**Michael Govan** The phenomenon of post-1960s art presents many challenges beyond the question of conservation, although that is a fundamental one. Who, for instance, is going to take care of documenting and preserving performance art or the ephemera that falls between the objects? Often gestures and performances become irrelevant when examined out of context. This raises the issue of the validity of reconstructions. But if the artists we collaborate with are encouraged to keep archives documenting their production, it might create the incentive to fill in the gaps with records of the non-objects. The Philadelphia Museum of Art's commitment to Marcel Duchamp, for instance, is a good example. Around their superb collection of Duchamp's objects, they have cultivated an extensive knowledge of the artist's various conceptual gestures and writings. The kind of selective focus in collecting that we have been discussing would foster a theoretical approach to the artwork that would include conservation and a form of documentation that would encompass the spaces between the objects.

**Coosje van Bruggen** If this is put into effect and, indeed, a large part of one artist's work is found in the Guggenheim's collection, what happens after you are gone? What guarantee will we have that the same kind of committed attention will continue?

**Thomas Krens** I think that two things can happen around this issue. One is that artists are engaged for a relatively short period of time, say ten years, in order to address their immediate concerns and frame very specific goals. At the end of that period, you can reassess the situation and decide to terminate the relationship or invest faith in the institution in a more permanent fashion.

**Michael Govan** The fact that we are a public institution and not a private collection allows us to make broad guarantees, but we all must admit that no guarantees are forever. However, the museum has mechanisms with which to institutionalize select directions and, therefore, put guarantees in place. The policies of an institution are generally shaped by what it has to care for. The weight of the collection dictates the responsibility to address the issues raised by the specific works. The Guggenheim has, for instance, become a resource center for scholars and students of Kandinsky.

**Diane Waldman** The profile of the collection will in essence dictate the kind of services that the museum will be able to offer to its audience and its artists.

**Coosje van Bruggen** That is very encouraging. Museums' commitments to their artists must be taken very seriously. When Joseph Beuys was alive, there was no problem with the presentation of his work. Now everyone fights about how Beuys installations should be realized. I can tell you that every ten years Claes and I travel to museums on a crusade to fluff up all his soft works, like pillows. Besides the fact that everyone has instructions and photographs of the works, they are always installed incorrectly and left to deflate. I think the preservation of art doesn't start when you are dead. It should start before that time. That is why I agree with your policy to collect in depth. Most artists are not lucky enough to have one place where there is both expertise and archival information.

**Germano Celant** The creation of archives for the artists we represent is absolutely critical to our program. In some ways we will be producing something that is not a work of art but that is equally alive and meaningful. Our emphasis is not just on exhibitions; we consider ourselves curators of information as well as of art. We intend to produce detailed, scholarly catalogues for all of our major shows.



## Interview with Curators Guggenheim Roundtable

**Mark Rosenthal** Germano's point is well taken. The museum that has the concentration of works by a specific artist is the institution that will produce the important publications on that artist. This is crucial to keep the creative juices alive and the scholarly juices flowing.

**Thomas Krens** The archival commitment to artists is a key feature of our overall enterprise. In order to facilitate our push to institutionalize documentation, we have been developing technological systems to accommodate the vast amount of information needed to record, preserve, present, and interpret works of art.

**Coosje van Bruggen** Although I appreciate and agree with your efforts, I must say that I find the situation potentially comical. I can envision an army of conservators and scholars attempting to save for posterity a piece that Claes makes out of burlap, wire, and some cardboard picked up off the street.

**Thomas Krens** I can see the kind of institutional services that we are discussing being consolidated at MASS MoCA. One of the largest conservation labs in the United States, for instance, is located in nearby Williamstown, where there are fifteen conservators interested in these issues. Part of the necessary resource base is already in place. There are also two museums there, the Williams College Museum of Art and the Clark Art Institute, which contains one of the largest art libraries in the United States. There is also the incredible amount of potential exhibition space available in the converted factory buildings. This doesn't mean that we have a master blueprint that claims everything is already in order, but one has to look for these kinds of conjunctions, these kinds of opportunities.

**Diane Waldman** The key to the realization of our program involves a flexible attitude and an active dialogue with the artists

we work with. I think this represents a new form of partnership that has not existed previously. It will create a type of cooperation through which the museum is actively supported by the participation of artists. The outcome will transcend the specific exhibition at hand or the acquisition of one piece. It will be a dynamic of mutual support and collaboration.

**Thomas Krens** The whole notion of flexibility will prevent the operation from being skewed in any one direction. Flexibility in sites, for instance, will allow us to do different things. MASS MoCA is interesting because it has twenty acres in addition to twenty buildings. The possibilities for engaging artists to work with these spaces is phenomenal. If we chose to pursue the strategy of collecting and exhibiting a concentration of works by twenty artists for a period of ten years, how would we go about it? Perhaps we already have three examples of work by one of the artists in our permanent collection and we are prepared to buy, through our limited acquisition funds, one or two more. We would want to borrow fifteen to twenty more works from the artist for the designated amount of time. We would want to collaborate with the artist on the installation. This strategy would reflect what I perceive to be a passionate commitment to the work of certain artists. We are not looking to simply aggregate work because we want to increase our collection, but because we believe that this is the best way to achieve our objectives, to create an aesthetic and theoretical core.

Another option for MASS MoCA might be to create a site for an American Biennale. In between such monumental presentations we might also want to organize interpretive exhibitions. I don't think that anyone from the curatorial side here is prepared to abandon the ability to arrange works of art according to predetermined themes or ideas. We are also considering the idea of fast-paced, small-scale, gallery-like exhibitions in the Guggenheim. In this way the museum can meet the commercial galleries on their own terms.

Their spaces are hospitable in terms of scale; the frame is not awesome. It wouldn't take four years to prepare a show and, therefore, the museum could invest in the examination of younger, lesser-known artists.

**Germano Celant** Although the solutions are not yet completely determined, we are mapping out potential directions. We are evolving a methodology through which to link object, information, and presentation.

**Haim Steinbach** What I am hearing is the envisioning of a museum that will do some very ambitious and very admirable projects in terms of late-twentieth-century art on an international scale. This is critical because the way people experience art has changed so radically during the past twenty-five years. People really travel to see art. I remember when I was a student in 1965 in Paris and I visited the Louvre. I discovered the Mona Lisa by chance; I was not looking for it and simply recognized it when standing in front of it. It was quite a different experience being there recently and seeing the glass enclosure, the steps, and the crowds of people waiting in line to view the painting. MASS MoCA is a great idea because people will travel and place themselves in different situations to view art. This offers the opportunity to present art that is unconventionally complicated and requires a very specific kind of viewing experience.

**Thomas Krens** Since Claes and Coosje are both here, let's be less abstract and discuss one specific form of a possible collaboration. For instance, what could we do with the *Knifeship*, which was exhibited at the Guggenheim in 1986? One possibility might be to refabricate the piece and return it to Venice, where it was first seen. We could moor it in the Grand Canal. I quite like this idea because it involves the historical site, the festivities of the city, etc. But let's say that this turns out to be an impossible solution. Two rivers that can be dammed up run through MASS MoCA. While not as wide

as the Grand Canal, these rivers offer a possibility for another incarnation of the *Knifeship*. And if that didn't work, we might be able to reconstruct the piece in plywood and put it inside a building at MASS MoCA. Anything of the sort would, of course, be done in consultation with you, since it would be necessary to determine whether you would want to recreate a previously existing work or whether you thought it might deflect from the originality of the first version. While we acknowledge that the sponsorship of new work is a crucial enterprise, we also have a commitment to historical reference. We are not interested in simply creating an Artpark, circa 1990, that lacks a historical dimension. Our interest in artists' careers runs deeper than that, deeper than the brief exposure of one temporary exhibition. While this is certainly a valuable methodology in some circles, the Guggenheim is committed to establishing a historical and conceptual framework for the work we collect and exhibit.









1988

Lectures and  
Panel Discussions

*In conjunction with the exhibition*  
Fifty Years of Collecting: An  
Anniversary Selection

*January 12*

"Art After World War II:  
Europe, Latin America, and  
North America," with Germano  
Celant, Rudi Fuchs, Donald  
Kuspit, John Stringer, and  
Phyllis Tuchman; Diane  
Waldman, moderator

*January 19*

Edward F. Fry, "Cubism"

*January 26*

Fred Licht, Curator, Peggy  
Guggenheim Collection, Venice,  
"No Sculpture in My  
Museum—Sincerely Yours,  
Hilla Rebay: Modern Attitudes  
Toward the Third Dimension"

*February 2*

Rosalind Krauss, Professor of  
Art History, Hunter College,  
City University of New York,  
"Surrealism's Lost Steps"

*Art in the Eighties, a series of  
three panel discussions moderated  
by Hilton Kramer and sponsored  
by the New York Studio School:*

*February 16*

"Has Success Spoiled the New  
York Art World?" with William  
C. Agee, Ross Bleckner, Jed  
Perl, and Roberta Smith

*February 23*

"What's Happened to Art  
Criticism?" with Michael  
Brenson, Kay Larson, Robert  
Storr, and Karen Wilkin

*March 1*

"Tradition: What Does it Mean  
to Artists in the Eighties?" with  
William Bailey, John Dobkin,  
Andrew Forge, and Graham  
Nickson

*In conjunction with the exhibition*  
Josef Albers: A Retrospective

*April 5*

Panel discussion with Peter  
Halley, Donald Judd, Paul  
Overy, and Harry Seidler;  
Nicholas Fox Weber, moderator

*In conjunction with the exhibitions*  
Georges Braque and Modern  
Treasures from the National  
Gallery in Prague

*June 14*

Robert Rosenblum, Henry  
Ittleson, Jr., Professor of Modern  
European Art, Institute of Fine  
Arts, and Professor of Fine Arts,  
College of Arts and Sciences,  
New York University, "Cubism  
Today"

*June 21*

Alvin Martin, Visiting Gaiser  
Associate Professor of Art  
History, Whitman College,  
"Pilot Fish and Red Herrings:  
Braque, the Innovator"

*Behind the Scenes with the Art  
World: The ADAA Panels, a series  
of four panel discussions sponsored  
by the Art Dealers Association of  
America:*

*October 4*

"Museums: A Changing of the  
Guard," with Richard R.  
Bretell, Thomas Krens, Julia  
Brown Turrell, and Kirk  
Varnedoe; Charles Cowles,  
moderator

*October 11*

"A Museum of One's Own?"  
with Eli Broad, Elaine  
Dannheisser, Wilhelmina Cole  
Hollady, Lewis Manilow, and  
Laughlin Phillips; Hilton  
Kramer, moderator

*October 18*

"Black Monday and the Art  
Market: One Year Later," with  
Jeffrey Deitch, Edward R.  
Downe, Jr., Arnold Glimcher,  
and Martin Margulies; Milton  
Esterow, moderator

*October 25*

"The Sociology of Art," with Ida  
H. Applebroog, Gerald Elliott,  
Stuart Greenspan, and Holly  
Solomon; Michael M. Thomas,  
moderator

*In conjunction with the exhibitions*  
Andy Warhol: Cars and Return  
to the Object: American and  
European Art of the 1950s and  
1960s in the Guggenheim  
Museum Collection

*November 15*

"Early Sixties: The Surge of  
American Pop," with Henry  
Geldzahler, Allan Kaprow, Claes  
Oldenburg, Robert Rosenblum,  
and George Segal; Barbara Rose,  
moderator

*November 29*

Ninth annual Hilla Rebay  
Lecture, Linda Nochlin,  
Distinguished Professor of Art  
History, Graduate Center of the  
City University of New York,  
"The Anti-Utopian Vision:  
Seurat and Modernism"

## Performing Arts

*Works and Process, a performing-arts series produced by Mary Sharp Cronson in cooperation with the Solomon R. Guggenheim Museum:*

*March 13, 14*

Excerpts from *Rasputin*, music and libretto by Jay Reise, directed by Frank Corsaro and performed by members of the New York City Opera; followed by discussion with the composer and director; moderated by Robert Sherman, Executive Producer, WQXR

*April 24, 25*

Excerpts from *Five (Concerto for Amplified Cello)*, commissioned by the New York City Ballet and performed by Maria Calegari, Jock Soto, and other members of the New York City Ballet. Choreographed by Jean-Pierre Bonnefoux and music by Charles Wuorinen; Annalyn Swan, moderator of discussion with the choreographer and composer

*October 7, 8*

Excerpts from David Drew's new concert version of Kurt Weill and Maxwell Anderson's musical *Lost in the Stars*, performed by members of the American Composers Orchestra,

Morgan State University Singers, Gregg Smith Singers, Milagro Vargas, and Damon Evans; followed by discussion with Dennis Russell Davies, David Drew, and Peter Wexler; Betty Allen, moderator. Discussion with Stephen Sondheim about his *Stavisky Suite* held on October 8 only

*December 2, 3*

Excerpts from *Interior with Seven Figures*, choreographed by Susan Marshall and performed by Susan Marshall and Company. Music by Luis Resto and sets by Tom Kamm; followed by discussion with the choreographer, composer, and set designer; Bessie Schonberg, moderator

*June 10*

"An Evening of Mostly French Music" performed by pianist Alain Planes and violinist Sylvie Gazeau, sponsored by the Cultural Services of the French Embassy

*In conjunction with the exhibition*  
Douglas Davis

*November 22*

"Mystic Forces II (The Epilogue)," performed by Douglas Davis, followed by discussion with Donald Kuspit

## Poetry Readings and Lectures

*The Academy of American Poets:*

*February 9*

Biddle Memorial Lecture:  
Derek Mahon

*April 12*

James Merrill, "Education of a Poet"

*May 3*

Robert Hass and Thom Gunn reading from their works

*October 19*

"Remembering Howard Moss," with John Ashbery, John Malcolm Brinnin, Nicholas Christopher, Amy Clampitt, Dana Gioia, Richard Howard, Vickie Karp, James Merrill, Alastair Reid, May Swenson, Richard Wilbur, and Charles Wright

*November 1*

David Halpern and Stanley Plumly reading from their works

*In conjunction with the exhibition*  
Josef Albers: A Retrospective

*April 26*

Maximilian Schell, "Homage to Albers"

## Film

*May 18*

New York premiere of *Four Artists: Robert Ryman, Eva Hesse, Bruce Nauman, Susan Rothenberg*, produced and directed by Michael Blackwood

## Annual Benefit

*May 25*

"It Happened One Night," eleventh annual fundraising ball, sponsored by the Associates Committee

## Peggy Guggenheim Collection Special Events

*April 22*

Concert by Handel Festival Orchestra, directed by Stephen Simon, at Teatro La Fenice, Venice, in collaboration with the Peggy Guggenheim Collection

*June 19–23*

Association of Art Museum Directors' annual meeting, hosted by the Peggy Guggenheim Collection



1989

Lectures and  
Panel Discussions

*Bridging the Gap: Examining the Relationship between the Architect and Engineer, a series of three panel discussions moderated by Kenneth Frampton and sponsored by the Building Arts Forum/New York:*

*April 11*  
"Schism," with David Billington, Peter McCleary, and Tom Peters

*April 18*  
"Collaboration," with Richard Keating, William LeMussurier, and Peter Rice

*April 25*  
"Synthesis," with Santiago Calatrava, Richard Rogers, and Joerg Schlaich

*In conjunction with the exhibition*  
Mario Merz

*September 28*  
"Mario Merz: The Artist As Nomad between Europe and America," with Benjamin Buchloch, Germano Celant, Jan Hoet, Coosje van Bruggen, and Denys Zacharopoulos

*October 2*  
"The Impact of Government on the Arts: Money, Legislation, Censorship," with Alfonse M. D'Amato, Kenneth Gideon, Barbara Hoffman, Roger Mandle, Mary Rose Oakar, and John Walsh; Mary Schmidt Campbell, moderator; sponsored by the Art Table, Inc.

*Behind the Scenes with the Art World: The ADAA Panels, series of four panel discussions sponsored by the Art Dealers Association of America*

*October 3*  
"Art Museums: The Crisis in Collecting," with Thomas Krens, Philippe de Montebello, Richard E. Oldenburg, Edmund P. Pillsbury, and Evan H. Turner; Olivier Bernier, moderator

*October 10*  
"Dealing in Art: The Next Decade," with Brooke Alexander, Charles Cowles, Barbara Gladstone, Robert C. Graham, Jr., and Lawrence A. Rubin; Gilbert S. Edelson, moderator

*October 17*  
"Banking on Art: Financial Institutions and the Art Market," with Barton Biggs, Gilbert de Botton, Richard L. Feigen, and David Gibson; Michael M. Thomas, moderator

*October 24*  
"The Russians Are Coming: Glasnost and Soviet Art," with James D. Cox, James T. Demettrion, Ronald Feldman, Jamey Gambrell, and Aidan Salakhova; John E. Bowlt, moderator

*Artists' Visions, a series of four dialogues sponsored by the 92nd Street Y, Jack Flam, moderator*

*November 1*  
Nancy Graves

*November 8*  
Robert Motherwell

*November 15*  
Kenneth Noland

*November 29*  
Philip Pearlstein

*November 28*  
Tenth annual Hilla Rebay Lecture, Dieter Koepplin, Curator of Drawings and Prints, Kunstmuseum Basel, "Joseph Beuys: Is a Rose a Rose?"

Performing Arts

*Works and Process, a performing-arts series produced by Mary Sharp Cronson in cooperation with the Solomon R. Guggenheim Museum*

*April 7, 8*  
Excerpts from a new work by actress/choreographer Chiang Ching; Anna Kisselgoff, moderator of discussion with Ching, playwright Gao Xian-Jian, and professor Kao Yu-Kung

*April 20, 21*  
Excerpts from *Bum's Rush*, a new ballet by choreographer Twyla Tharp, performed by members of American Ballet Theater, with music by Dick Hyman

*April 30, May 1*  
Excerpts from *The Investigation of the Murder in El Salvador* by Charles L. Mee, Jr.; followed by discussion with the playwright, director David Schweizer, and composer Peter Gordon; Billy Hopkins, moderator

*May 23, 24*  
A reading of a special adaptation of *The Changing Light at Sandover* by James Merrill, performed by the author, Leah Doyle, and Peter Hooten, with music by Bruce Saylor

*August–September*

Programs from the 1987–88 and 1988–89 Works and Process series were broadcast on public broadcasting affiliate WNET/Thirteen.

*October 12, 13*

The Group for Contemporary Music performed *Sonata for Violin and Piano* by Charles Wuorinen and *Homily* and *All Set* by Milton Babbitt; Tim Page, moderator of discussion with the composers

*October 27, 28*

Excerpts from *Hey, What's All This to Me!?* by Maguy Marin with set designer Denis Mariotte, performed by Compagnie Maguy Marin

*November 17*

The Abel-Steinberg-Winant Trio performed as part of the New Music America festival; Michael Swed, moderator of discussion with the composers

*November 17*

Excerpts from *Opposites Attract* by Paul Drescher and Ned Rothenberg, performed by Samm Bennett, Jay Cloldt, Drescher, Richard Eisenstein, Mark Helias, and Rothenberg. Part of the New Music America festival

**Poetry Readings**

*The Academy of American Poets:*

*January 31*

Louise Glück, "Education of the Poet"

*February 14*

Biddle Memorial Lecture: Adam Zagajewski

*March 14*

Jane Cooper and W. D. Snodgrass

*September 20*

The Marie Bullock Poetry Reading: Howard Nemerov

*October 19*

John Hollander

*December 19*

Frederick Morgan

**Annual Benefit**

*May 12*

"The Art & Architecture Ball," twelfth annual fundraising ball, sponsored by the Associates Committee

**Peggy Guggenheim**

**Collection Special Events**

*January 21*

Roundtable at Ateneo Veneto, Venice, "Lucio Fontana nella prospettiva d'oggi, Vent'anni dopo la scomparsa," organized by the Peggy Guggenheim Collection. With Adriano Donaggio, Gillo Dorfles, Fred Licht, Walter Schöenberger, and Toni Toniato

*June 23*

Inaugural concert, organized by the Peggy Guggenheim Collection with Asolo Musica, for "Musica nei Musei": Museo del Settecento Ca' Rezzonico

*August 28*

Press conference on the roof terrace of Palazzo Venier dei Leoni for *Mario Merz* at the Solomon R. Guggenheim Museum, with Mario Merz; Gianni De Michelis, Italian Foreign Minister; Marco Rivetti, president of Gruppo GFT; Germano Celant; and Thomas Krens.

*November 29*

Lecture for the Junior Members: Luca Massimo Barbero, "La Metafisica: Giorgio de Chirico e il senso dell'enigma nella pittura del '900"

*December 3*

Lecture for the Junior Members: Pierluigi Buda, "Classico e arcaico nelle opere della Fondazione Guggenheim"

*December 16*

Roundtable at Ateneo Veneto to commemorate Peggy Guggenheim and the tenth anniversary of the Solomon R. Guggenheim Foundation in Venice. With Antonio Casellati, Mayor of Venice; Fulgenzio Livieri, Assessore alla Cultura; Giandomenico Romanelli, Director of the Civic Museums; and Philip Rylands









## Staff

*Listings as of December 31, 1988*

### Solomon R. Guggenheim Museum, New York

#### *Director*

Thomas M. Messer (*through June 30*)

Thomas Krens (*from July 1*)

#### *Deputy Director*

Diane Waldman

#### *Assistant Director*

Michael Govan

#### *Administrator*

William M. Jackson

#### *Officer for Development and Public Affairs*

Mimi Poser

### Curatorial

Vivian Endicott Barnett, *Curator*

Germano Celant, *Curator of Contemporary Art*

Lisa Dennison, *Assistant Curator*

Susan B. Hirschfeld, *Assistant Curator*

Susan Hapgood, *Curatorial Coordinator*

Claudia Davida Defendi, *Curatorial Assistant*

Denise Sarah McColgan, *Curatorial Assistant*

Thomas Padon, *Curatorial Assistant*

Liz Childs, *Research Associate, Part-time*

Louise Averill Svendsen, *Curator Emeritus*

Ward Jackson, *Archivist*

Carol Fuerstein, *Editor*

Diana Murphy, *Assistant Editor*

Sonja Bay, *Librarian*

Barbara Schwartz, *Assistant Librarian*

Marion Wolf, *Assistant Librarian*

### Technical

Paul Schwartzbaum, *Conservator*

Gillian McMillan, *Associate Conservator*

Elizabeth Estabrook, *Assistant Conservator*

Carol Stringari, *Assistant Conservator*

Elizabeth Carpenter, *Registrar*

Kathleen Hill, *Associate Registrar*

Victoria Hertz, *Assistant Registrar*

Laura Latman, *Registrar's Coordinator*

Sarah Fogel, *Registrar's Assistant*

David M. Heald, *Photographer*

Julie Roth, *Photography Coordinator*

Marilyn Mazur, *Photography Assistant*

Michele Perel, *Photography Assistant*

David M. Veater, *Assistant Preparator*

Launa Beuhler, *Preparator's Assistant*

Andrew Roberts-Grey, *Preparator's Assistant*

William Smith, *Preparator's Assistant*

Hubbard Toombs, *Collections Coordinator*

Scott A. Wixon, *Operations Manager*

Dennis Schoelerman,

*Assistant Operations Manager*

Takayuki Amano, *Head Carpenter*

Timothy Ross, *Technical Specialist*

Peter Costa, *Art Handler*

David Kassel, *Art Handler*

Anthony Moore, *Art Handler*

Gregory Saint Jean, *Art Handler*

Richard Roller, *Manager, Information Systems*

Wai Chung, *Computer Operator*

Ronald Rocco, *Programmer*



## Development, Membership, and Public Affairs

Anita Masi, *Development Associate*  
Carolyn Porcelli, *Development Associate*  
Mildred Wolkow, *Development Coordinator*  
Anna M. Webb, *Development Assistant*  
Denise Bouché, *Membership Assistant*  
Mallory Lee Friedman, *Membership Assistant*  
Holly C. Evarts, *Public Affairs Associate*  
Elizabeth Gerstein, *Public Affairs Coordinator*  
Cynthia Sulzberger, *Public Affairs Assistant*  
Linda Gering, *Special Events Associate*

## Administration

Ann Kraft, *Executive Associate*  
Jill Snyder, *Administrative Coordinator*  
Michele Rubin, *Assistant to the Administrator*  
Clare Bell, *Administrative Assistant*  
Bethany Oberlander, *Administrative Secretary*

## Business

Marsha Hahn, *Controller*  
Thomas Flaherty, *Accounting Analyst*  
Martha G. Moser, *Accounting Assistant*  
Heidi Olson, *Special Assistant*  
*to the Director for Finance and Marketing*  
Alin Paul, *Mail Distribution*  
Irene Mulligan, *Receptionist*  
Sandy Stewart, *Receptionist*

## Sales

Stephanie Levinson, *Sales Manager*  
John Phillips, *Assistant Sales Manager*  
Marguerite Vigliante, *Trade Sales Assistant*  
Jane Zweibel, *Assistant Store Supervisor*  
Robert Alonso, *Sales Clerk*  
Cheryl Beach, *Sales Clerk*  
William Dunlop, *Sales Clerk*  
Runya Margulies, *Sales Clerk*  
Sylvia Rascon, *Sales Clerk*  
Alan Spivak, *Sales Clerk*  
Brett Thompson, *Sales Clerk*  
Stephanie Winters, *Sales Clerk*  
Barbara Berg, *Admissions Assistant*

## Café

Maria Masciotti,  
*Manager of Café and Catering*  
Stephen Diefenderfer,  
*Assistant Manager of Café and Catering*  
Gloria Quinones, *Kitchen Head*  
Veronica Daniels, *Assistant Kitchen Head*  
Gary Badette, *Kitchen Assistant*  
Katrina Bolden, *Kitchen Assistant*  
Rosemary Hornbeck, *Head Waitress*  
John Bernotas, *Waiter*  
Maria Cloutier, *Waitress*  
Dana Shearn, *Waitress*  
Joaquin Ramirez, *Bus Person*  
Saint Louis Meronvil, *Dishwasher*  
Eunice Bryant, *Cashier/Hostess*  
Sara Salerno, *Cashier/Hostess*

## Superintendence

### Maintenance

Myro Riznyk, *Building Manager*  
Gary Karjala, *Maintenance Foreman*  
Timothy Caines, *Maintenance Mechanic*  
Frank Cardile, *Maintenance Mechanic*  
Armando Helliger, *Maintenance Mechanic*  
Garrett Comba, *Administrative Assistant*  
Austin Bertrand, *Shift Custodian*  
Raymond Taylor, *Shift Custodian*  
Loretta Zidzik, *Day Matron*  
Enrique Berrios, *Maintenance Staff*  
Edward Norton, *Maintenance Staff*  
Juan Ortega, *Maintenance Staff*  
Juan Rosa, *Maintenance Staff*  
Ramon Solidum, *Maintenance Staff*  
Arturo Tumbokon, *Maintenance Staff*

### Security

Robert S. Flotz, *Chief of Security*  
Elbio Almiron, *Security Supervisor*  
Marie Bradley, *Security Supervisor*  
Carlos Rosado, *Security Supervisor*  
Robert Fahey, *Museum Deputy*  
Frederick Gonsalves, *Museum Deputy*  
Frances Gregory, *Museum Deputy*  
Mario Martini, *Museum Deputy*  
Basil Prout, *Museum Deputy*  
Leonard Wilson, *Museum Deputy*  
Anthony Ali, *Security Guard*  
Mervyn Ali, *Security Guard*  
Donna Baptiste, *Security Guard*  
James Besseti, *Security Guard*  
Salvatore Besseti, *Security Guard*

## Staff

*Listings as of December 31, 1988*

Hung Chen, *Security Guard*  
Lisa Childers, *Security Guard*  
Luis Clemente, *Security Guard*  
Herbert Druckman, *Security Guard*  
Christopher Dziadosz, *Security Guard*  
Juan Estrada, *Security Guard*  
Peter Estrada, *Security Guard*  
Michael Evans, *Security Guard*  
Joe Manuel Flores, *Security Guard*  
Eliza Fortune, *Security Guard*  
Bertie Griffith, *Security Guard*  
Ramona Helliger, *Security Guard*  
Carlos Inigo, *Security Guard*  
Sadie John, *Security Guard*  
Rudolph Johnson, *Security Guard*  
Ulrich London, *Security Guard*  
Luis Lugo, *Security Guard*  
Eric McDougall, *Security Guard*  
Brian McGinley, *Security Guard*  
Kevin McGinley, *Security Guard*  
Judith Maupin, *Security Guard*  
David Moore, *Security Guard*  
Geneveva Munoz, *Security Guard*  
Todd Murphy, *Security Guard*  
Reginald Paul, *Security Guard*  
Marie Pierre-Antoine, *Security Guard*  
Walton Ragnauth, *Security Guard*  
Gladys Reed, *Security Guard*  
John Reed, *Security Guard*  
Manuel Ríos, *Security Guard*

Ximena Rodorigo, *Security Guard*  
Artemio Rodriguez, *Security Guard*  
Carlos Rojas, *Security Guard*  
Delroy Slater, *Security Guard*  
Lisa Sofsky, *Security Guard*  
Fred Taylor, *Security Guard*  
Ronald Taylor, *Security Guard*  
Colin Thomas, *Security Guard*

### Associated Staff

*Learning to Read Through the Arts  
Program, Inc.*  
Natalie Lieberman, *Founder*  
Mary C. Foster, *Executive Director*  
Victoria Woollard,  
    *Assistant to the Executive Director*  
Hanna Altman, *Director of Special Programs*  
Marla Kantor, *Education Director*  
Floret Martin, *Administration Director*  
Luigi Gasparinetti,  
    *Program Development Associate*

### Peggy Guggenheim Collection, Venice

Thomas M. Messer, *Director (through June 30)*  
Thomas Krens, *Director (from July 1)*

Philip Rylands, *Deputy Director*

Fred Licht, *Curator*  
Paul Schwartzbaum, *Conservator*  
Renata Rossani, *Deputy Director's Assistant*  
Claudia Rech,

*Development and Public Affairs Coordinator*  
Annarita Fuso, *Public Affairs Assistant*  
Laura Micolucci, *Accountant*  
Gabriella Andreatta, *Accounting Assistant*  
Luciano Dabalà, *Security*  
Giorgio Lucerna, *Security*  
Franco Pugnalin, *Security*  
Emilio Trevisan, *Security*  
Luigi Riato, *Maintenance*

### The Solomon R. Guggenheim Foundation, New York

Thomas M. Messer, *Director (through June 30)*  
Thomas Krens, *Director (from July 1)*

Theodore G. Dunker, *Secretary/Treasurer*  
Deborah Daniels, *Accountant*  
Recelita Villanueva, *Administrative Secretary*

## Staff

*Listings as of December 31, 1989*

### Solomon R. Guggenheim Museum, New York

#### *Director*

Thomas Krens

#### *Deputy Director*

Diane Waldman

#### *Assistant Director*

Michael Govan

#### *Assistant Director for*

#### *Finance and Administration*

Gail M. Harrity

### Curatorial

Vivian Endicott Barnett, *Curator*

Carmen Giménez,

*Curator of Twentieth-Century Art*

Germano Celant, *Curator of Contemporary Art*

Mark Rosenthal, *Consultative Curator*

Lisa Dennison, *Assistant Curator*

Susan B. Hirschfeld, *Assistant Curator*

Nancy Spector, *Assistant Curator for Research*

Clare Bell, *Curatorial Assistant*

Claudia Davida Defendi, *Curatorial Assistant*

Denise Sarah McColgan, *Curatorial Assistant*

Christina Yang, *Curatorial Assistant*

Jennifer Blessing,

*Curatorial Assistant for Research*

Jane Sharp, *Project Assistant Curator*

Natasha Kurchanova,

*Project Curatorial Assistant*

Holly Fullam, *Collection Sharing Coordinator*

Thomas Padon, *Project Coordinator*

Katharina Katz, *Research Fellow*

Liz Childs, *Research Associate, Part-time*

Amy Ship, *Research Assistant, Part-time*

Joseph Wolin, *Research Assistant, Part-time*

Louise Averill Svendsen, *Curator Emeritus*

Ward Jackson, *Archivist*

Carol Fuerstein, *Editor*

Diana Murphy, *Assistant Editor*

Sonja Bay, *Librarian*

Barbara Schwartz,

*Assistant Librarian, Part-time*

Marion Wolf, *Assistant Librarian, Part-time*

### Technical

Paul Schwartzbaum, *Chief Conservator*

Gillian McMillan, *Associate Conservator*

Michael Duffy, *Assistant Conservator*

Elizabeth Estabrook, *Assistant Conservator*

Elizabeth Carpenter, *Registrar*

Kathleen Hill, *Associate Registrar*

Victoria Hertz, *Assistant Registrar*

Laura Latman, *Assistant Registrar*

Sarah Fogel, *Registrar's Assistant*

Paula Billingsley,

*Registrar's Assistant, Part-time*

David M. Heald, *Photographer*

Julie Roth, *Photography Coordinator*

Marilyn Mazur, *Photography Assistant*

Michele Perel, *Photography Assistant*

Ani Gonzalez-Rivera, *Preparator*

David M. Veater, *Associate Preparator*

Lisette Adams, *Preparation Assistant*

Launa Beuhler, *Preparation Assistant*

Andrew Roberts-Gray, *Preparation Assistant*

William Smith, *Preparation Assistant*

Hubbard Toombs,

*Technical Services Coordinator*

Scott A. Wixon, *Operations Manager*

Dennis Schoelerman,

*Assistant Operations Manager*

Takayuki Amano, *Head Carpenter*

Timothy Ross, *Technical Specialist*

Peter Costa, *Art Handler*

David Kassel, *Art Handler*

Anthony Moore, *Art Handler*

Gregory Saint Jean, *Art Handler*



## Staff

*Listings as of December 31, 1989*

Richard Roller, *Manager, Information Systems*  
Margaret Rose, *Programmer/Analyst*  
Wai Chung, *Computer Operator*  
Erik Quam, *Microcomputer Specialist*  
Ronald Rocco, *Programmer*

### Development, Membership, and Public Affairs

Terrie Henry, *Development Consultant*  
Anita Masi, *Development Associate*  
Mildred Wolkow, *Development Coordinator*  
Susan Madden, *Membership Associate*  
Lucy Mannix, *Membership Associate*  
Denise Bouché, *Membership Assistant*  
Stefan Keneas, *Membership Assistant*  
Glory Jones, *Public Affairs Associate*  
Elizabeth Gerstein, *Public Affairs Coordinator*  
Heidi Rosenau, *Public Affairs Assistant*  
Sarah Rees, *Public Affairs Assistant, Part-time*  
Linda Gering, *Special Events Associate*  
Josh Neufeld, *Special Events Assistant*

### Administration

Ann Kraft, *Executive Associate*  
Carole Perry, *Administrative Secretary*  
Brooke Burbank, *Administrative Coordinator*  
Essicka Kimberly, *Administrative Assistant*  
Lisa Malin, *Administrative Assistant*  
Thomas Ramseur, *General Counsel*  
Jeana Aquadro, *Graphic Design Consultant*

### Finance

F. Stephen Dewhurst, *Controller*  
Heidi Olson, *Manager of Budget and Planning*  
Carlita Lim, *Accounting Analyst*  
Reginald Francois, *Accounting Assistant*  
Catherine Rogers, *Administrative Assistant*  
Naomi Goldman, *Personnel Manager*  
Lori Levitt, *Personnel Assistant*  
Alin Paul, *Mail Distribution*  
Irene Mulligan, *Receptionist*  
Sandy Stewart, *Receptionist*

### Sales

Betsy Burbank, *Manager of Sales Operations*  
Maxine Hirschbein, *Shop Manager*  
Ann Hector, *Consultant*  
Marguerite Vigliante, *Trade Sales Assistant*  
Stephanie Winters, *Administrative Assistant*  
Alexandra Limpert, *Sales Clerk*  
Runya Margulies, *Sales Clerk*  
Margui Paul, *Sales Clerk*  
Sara Risk, *Sales Clerk*  
Connie Yu, *Sales Clerk*  
Devery Yarborough, *Head Stockband*  
Andrew Grondahl, *Stockband*  
Erik Hermann, *Stockband*  
David Hunter, *Stockband*  
Mike Lagios, *Stockband*  
George Munoz, *Stockband*  
Allison Berg, *Sales/Stock*  
Stacy Berg, *Sales/Stock*  
Cliff Bryant, *Sales/Stock*  
Nadia Obeid, *Sales/Stock*  
Suzette Sherman, *Admissions Consultant*  
Barbara Berg, *Admissions Assistant*

### Catering

Maria Masciotti,  
*Manager of Café and Catering*  
Stephen Diefenderfer,  
*Assistant Manager of Café and Catering*

### Capital Planning/Building Security

*Capital Planning*  
John Parnon, *Capital Planning Consultant*  
Thomas Sansone,  
*Capital Planning Consultant*  
Vrinda Khanna, *Administrative Assistant*

### Maintenance

Myro Riznyk, *Building Manager*  
Gary Karjala, *Maintenance Foreman*  
Enrique Berrios, *Assistant Foreman*  
Garrett Comba, *Administrative Assistant*  
Austin Bertrand, *Shift Custodian*  
Armando Helliger, *Shift Custodian*  
Raymond Taylor, *Shift Custodian*  
Frank Cardile, *Senior Maintenance Mechanic*  
Timothy Caines, *Maintenance Mechanic*  
Loretta Zidzik, *Day Matron*  
Edward Norton, *Maintenance Staff*  
Juan Ortega, *Maintenance Staff*  
Joaquin Ramirez, *Maintenance Staff*  
Ramon Solidum, *Maintenance Staff*  
Arturo Tumboken, *Maintenance Staff*

## *Security*

Taylor Miller, *Security Manager*  
Elbio Almiron, *Security Supervisor*  
Marie Bradley, *Security Supervisor*  
Carlos Rosado, *Security Supervisor*  
Robert Fahey, *Museum Deputy*  
Frederick Gonsalves, *Museum Deputy*  
Frances Gregory, *Museum Deputy*  
Ramona Helliger, *Museum Deputy*  
Mario Martini, *Museum Deputy*  
Delroy Slater, *Museum Deputy*  
Leonard Wilson, *Museum Deputy*  
Bradley Adams, *Security Guard*  
Anthony Ali, *Security Guard*  
Mervyn Ali, *Security Guard*  
James Besseti, *Security Guard*  
Salvatore Besseti, *Security Guard*  
Luis Clemente, *Security Guard*  
Dwayne Emery, *Security Guard*  
Peter Estrada, *Security Guard*  
Michael Evans, *Security Guard*  
Carlos Inigo, *Security Guard*  
Sadie John, *Security Guard*  
Rudolph Johnson, *Security Guard*  
Tanza Johnson, *Security Guard*  
Lisa Lewis, *Security Guard*  
Ulrich London, *Security Guard*  
Eric McDougall, *Security Guard*  
Kevin McGinley, *Security Guard*  
Judith Maupin, *Security Guard*  
Geneveva Munoz, *Security Guard*  
Todd Murphy, *Security Guard*  
Felix Padilla, *Security Guard*  
Marie Pierre-Antoine, *Security Guard*  
Samuel Prus, *Security Guard*

Walton Ragnauth, *Security Guard*  
Gladys Reed, *Security Guard*  
John Reed, *Security Guard*  
Manuel Ríos, *Security Guard*  
Carlos Rojas, *Security Guard*  
Ximena Rodorigo, *Security Guard*  
Gilbert Rodriguez, *Security Guard*  
John Rudder, *Security Guard*  
Carlos Serrano, *Security Guard*  
Fred Taylor, *Security Guard*  
Ronald Taylor, *Security Guard*

## *Associated Staff*

*Learning to Read Through the Arts*  
*Program, Inc.*  
Natalie Lieberman, *Founder*  
Mary C. Foster, *Executive Director*  
Hanna Altman, *Supervisor in Charge of*  
*Museum Education Program*  
Judith Crawford, *Artist-In-Residence*  
*Program Coordinator*  
Floret Martin, *Administrative Associate*  
Luigi Gasparinetti,  
*Program Development Associate*  
Beth Rosenberg,  
*Special Projects/Museum Education Associate*  
Patricia Illingworth, *Administrative Assistant*

## *Peggy Guggenheim Collection, Venice*

Thomas Krens, *Director*  
  
Philip Rylands, *Deputy Director*  
  
Fred Licht, *Curator*  
Paul Schwartzbaum, *Chief Conservator*  
Renata Rossani, *Deputy Director's Assistant*  
Claudia Rech,  
*Development and Public Affairs Coordinator*  
Annarita Fuso, *Public Affairs Assistant*  
Laura Micolucci, *Accountant*  
Gabriella Andreatta, *Accounting Assistant*  
Luciano Dabalà, *Security*  
Giorgio Lucerna, *Security*  
Franco Pugnalin, *Security*  
Emilio Trevisan, *Security*  
Luigi Riato, *Maintenance*

## *The Solomon R. Guggenheim Foundation, New York*

Thomas Krens, *Director*  
  
Theodore G. Dunker, *Secretary/Treasurer*  
Deirdre Hamill, *Assistant Treasurer*  
Mindi Shapiro, *Administrative Assistant*

## Contributors

*Unless otherwise noted, contributions  
were made in 1988 and 1989*

### Institutional Patrons

Ministero per i Beni Culturali, Italy '88  
National Endowment for the Arts  
New York City Department  
of Cultural Affairs '89  
New York State Council on the Arts  
New York State Natural Heritage Trust '89  
Regione Veneto  
Alitalia  
Bankers Trust Company Foundation  
D & D Foundation '89  
Donald M. Feuerstein Foundation  
Funding Exchange/  
National Community Funds  
The Horace W. Goldsmith Foundation '89  
Gruppo GFT '89  
GTE Foundation  
Arthur Levitt, Jr. '89  
The Henry Luce Foundation '88  
Lufthansa German Airlines  
The Andrew W. Mellon Foundation '88  
Mobil Corporation  
Montedison Gruppo Ferruzzi  
Edward John Noble Foundation, Inc. '89  
Norman L. Peck  
Philip Morris Companies Inc.  
The Evelyn Sharp Foundation  
The Peter Sharp Foundation  
Trust for Mutual Understanding '89  
United Technologies Corporation  
The Norman and Rosita Winston  
Foundation, Inc. '89

### Donors to the 50th Anniversary and Building Campaign 1988

American Express Company  
Anne Armstrong  
Lucille Bunin Askin  
AT&T Foundation  
Bankers Trust Company Foundation  
Bank of New York  
Chuck Barris  
Natalie N. Berman  
Alexander Bernstein  
Mr. and Mrs. Henry Bessire  
Blue Rider Research Trust  
Mr. and Mrs. Dennis A. Bovin  
Milton Braunstein  
Mr. and Mrs. Jerome Brody  
Mrs. Joshua Binion Cahn  
Bruce Carp  
The Right Honorable Earl Castle Stewart  
Mr. and Mrs. John Chancellor  
Chase Manhattan Bank  
Joel J. Cohen  
Walter E. Cohen, Jr.  
Victor A. Cohn  
Mr. and Mrs. Lewis E. Crowley  
Mr. and Mrs. Barrie Damson  
Mr. and Mrs. Werner Dannheisser  
Michel David-Weill  
Claud F. Davis  
Carlo De Benedetti  
Elizabeth de Cuevas  
Mr. and Mrs. Jean P. Delmas  
The Aaron Diamond Foundation

Joseph W. Donner  
Theodore G. Dunker  
Mr. and Mrs. Patrick J. Dunlavy  
Fernande Elkon  
Donald M. Feuerstein  
Allan H. Fine  
Mr. and Mrs. Arthur Fleischer, Jr.  
Mr. and Mrs. A. Michael Frinquelli  
Raymond L. Golden  
Peter A. Gordon  
Mrs. Ray Gottlieb  
Joan Shapiro Green  
M. Robert Guggenheim  
Harry Frank Guggenheim Foundation  
John H. Gutfreund  
James A. Harmon  
Ashton Harvey  
John L. Haseltine  
William T. Herbst  
Henry D. Hill  
John S. Hilson  
Mr. and Mrs. Harry H. Hinkle  
Carrie Hirtz  
Gedale Bob Horowitz  
Lucille M. Hoshabjian  
Mr. and Mrs. George P. Hutchinson  
IBM Corporation  
William K. Jacobs, Jr.  
Mr. and Mrs. Morton L. Janklow  
Mr. and Mrs. William J. Jennings II  
Mr. and Mrs. Donald L. Jonas  
Frederick H. Joseph  
Mr. and Mrs. Dan Kearney  
Alice Lawrence  
Mr. and Mrs. Peter Lawson-Johnston



Richard F. Leahy  
 Mr. and Mrs. Peter M. Lee  
 Martin L. Leibowitz  
 Mr. and Mrs. Alan L. Libshutz  
 Mrs. Norman Livingston  
 Joseph Lombard  
 David C. McCutcheon  
 Harold W. McGraw, Jr.  
 William A. McIntosh  
 Mr. and Mrs. Thomas K. McNeil  
 J. Steven Manolis  
 Manufacturers Hanover Trust Company  
 Mr. and Mrs. David Marks  
 Mr. and Mrs. Robert W. Matschullat  
 Merrill Lynch & Co. Foundation, Inc.  
 Thomas M. Messer  
 Hattula Moholy-Nagy  
 Maurice T. Moore, Jr.  
 Morgan Guaranty Trust Company of New York  
 Mrs. William Morris  
 Mr. and Mrs. Michael P. Mortara  
 National Endowment for the Arts  
     Challenge Grant  
 New York Telephone  
 The New York Times Company  
     Foundation, Inc.  
 Mary Nurnberg  
 Mildred Orlans  
 Stanley DeJ. Osborne  
 Ruth Philip  
 Philip Morris Companies Inc.  
 Mr. and Mrs. Lewis S. Ranieri  
 Michael Rea  
 Mr. and Mrs. David Rockefeller  
 Mr. and Mrs. Christopher R. P. Rodgers

Mr. and Mrs. Carroll P. Rogers, Jr.  
 Tonia Romeo  
 Harold Roser  
 William M. Roth  
 Mr. and Mrs. V. Henry Rothschild 2nd  
 The Salomon Foundation Inc  
 Mr. and Mrs. Robert S. Salomon, Jr.  
 Mr. and Mrs. Andrew M. Saul  
 Mr. and Mrs. Rudolph B. Schulhof  
 Searle Family Trust  
 Martin E. Segal  
 Mr. and Mrs. David Seltzer  
 Esther Simon Charitable Trust  
 Mr. and Mrs. Stephen A. Simon  
 Sheila and Kenneth I. Starr  
 Donald T. Steward  
 Ned Stiles  
 Mr. and Mrs. Oscar Straus  
 Mr. and Mrs. Stephen C. Swid  
 Mrs. Hilde Thannhauser  
 Mr. and Mrs. William S. Thompson, Jr.  
 Mr. and Mrs. Paul Tishman  
 Mr. and Mrs. Charles C. Townsend  
 Mr. and Mrs. Robert Venable  
 Mr. and Mrs. Eliot N. Vestner, Jr.  
 Mr. and Mrs. William J. Voute  
 Otto L. Walter  
 Rawleigh Warner, Jr.  
 Mr. and Mrs. Albert Webster  
 John A. Weisser  
 Westvaco Corporation  
 Michael Wettach  
 William N. Wight  
 Donald M. Wilson  
 Mr. and Mrs. William T. Ylvisaker

# Donors to the 50th Anniversary and Building Campaign 1989

Bankers Trust Company Foundation  
 Harry Frank Guggenheim Foundation  
 Harold W. McGraw, Jr.  
 Manufacturers Hanover Trust Company  
 Merrill Lynch & Co. Foundation Inc.  
 Thomas M. Messer  
 Morgan Guaranty Trust Company  
     of New York  
 New York Telephone  
 The Salomon Foundation Inc  
 Mr. and Mrs. Andrew M. Saul  
 Esther Simon Charitable Trust  
 Warner Charitable Lead Trust  
 Donald M. Wilson

## Contributors

### Supporters of the Annual Appeal and Special Projects

- Jane R. Abrams '88  
Hugh Trumbull Adams '89  
Rachel Adler '88  
Marella Agnelli '88  
Alitalia  
Allied-Signal Foundation  
American Stock Exchange, Inc. '89  
Archer Daniels Midland Corporation '88  
Arclinea '88  
Tobin and Anne L. Armstrong  
The David Aronow Foundation, Inc. '88  
Ted Ashley '88  
Lucille Bunin Askin '89  
Assitalia '88  
Association of Art Museum Directors '88  
AT&T Foundation  
Arnold M. Auerbach '88  
Austrian National Tourist Office '89  
Donald E. Axinn Companies '88  
Rudolph D. Bach '88  
Richard Brown Baker '88  
Tiziano Barbieri '89  
S.p.A. Fratelli Barbieri/Aperol  
Pietro Barilla '88  
BASF Corporation '88  
Henry M. Bell, Jr. '89  
Norborne Berkeley, Jr. '89  
Natalie N. Berman  
Alexander Bernstein  
Christopher Berriford '88  
Mr. and Mrs. Henry Bessire '88  
Alan and Melinda Blinken '89  
Donald M. Blinken '88  
George and Mary Bloch  
Mr. and Mrs. Leonard Block '89  
Andrew M. Blum  
Blumencranz, Klepper & Wilkins Ltd. '88  
Ida Borletti  
Denise Bouché '89  
Bernardino Branca  
Milton Braunstein '89  
Mr. and Mrs. Harry A. Brooks '88  
Suzette M. Brooks '88  
The Brown Foundation '89  
Bruno Buitoni '88  
The Burke Company '89  
Nathaniel Bury '89  
Rigo Cardenas '88  
Mr. and Mrs. H. E. Carrico '88  
Cassa di Risparmio di Venezia '88  
The Right Honorable Earl Castle Stewart  
Claudio Cavazza '89  
Mr. and Mrs. John W. Chancellor  
Jacob I. Charney  
Mrs. Edward T. Chase '89  
Enrico Chiari  
Rosemary Chisholm Feick  
Christie's Education Trust  
David C. Clapp Foundation '88  
Jack Clerici  
Walter E. Cohen, Jr. '88  
Mr. and Mrs. Wilfred P. Cohen '89  
Kate L. Colbert '88  
Consulate General of the Federal Republic  
of Germany '88  
Elaine Turner Cooper '89  
James E. Cottrell, M.D. '88  
Mrs. Gardner Cowles '88  
Mr. and Mrs. Donald M. Cox '88  
Mr. and Mrs. William C. Cox, Jr. '89  
Henrietta Creamer '88  
Patrick Croze '89  
Arch. W. Cummin '89  
Cuyahoga Trust '88  
D & D Foundation '89  
Theodore N. Danforth '89  
Datron, Inc. '88  
Carol Kreeger Davidson '89  
Claud F. Davis '89  
Elizabeth de Cuevas '88  
Gladys K. Delmas '88  
Elvio DelZotto '89  
Saul and Ellyn Dennison '89  
Maria Luisa de Romans  
Deutsche Bank '89  
Brian E. Dew '89  
Dewe-Hellthaler OHG '89  
DGM Studios '89  
The Aaron Diamond Foundation '89  
Joseph W. Donner  
Nicole Dorfman '88  
Saliba Dovaihy '89  
Dover Fund '89  
Jacqueline Dryfoos '89  
Robin Chandler Duke '89  
Mrs. Georgia S. Dunbar  
Diane M. Dwyer '88  
Judith Ehrlich '88  
Fernande Elkon '89  
Enichem Americas Inc.  
Heinz and Ruthe Eppler '89  
Rachel Ann Epstein '89

The Equitable Foundation '89  
 Mr. Karl H. Faber '89  
 Marjorie Levy Falk  
 The Fanwood Foundation  
 Irene Fast '89  
 The Feick Foundation  
 First National Oil Brokers '88  
 Richard B. Fisher  
 Fondazione Lucio Fontana '88  
 Jacqueline Fowler  
 Thomas Powell Fowler III  
 Ernst L. Frank  
 Fratelli Saclà '88  
 Friends of Venice, Dallas Chapter  
 Funding Exchange/  
     National Community Funds '89  
 GAMCO Investors, Inc. '88  
 Robert M. and E. W. Gardiner '88  
 Danielle L. Gardner '89  
 Generali Insurance Company '88  
 General Motors, Italy '89  
 Ann and Gordon Getty Foundation '89  
 The Gifford Foundation '88  
 Oscar S. Glasberg  
 Mrs. Charles Goldman '89  
 Gabriella Golinelli  
 Mr. and Mrs. Richard Goodyear '88  
 Giuliano Gori '88  
 Paolo Gori '89  
 Esther Gottlieb  
 Joan Shapiro Green '89  
 The Francis J. Greenburger Foundation '88  
 Jerome L. Greene Foundation, Inc.  
 Barbara and Bernard Grenell  
 Grey Advertising '88

Milton Grundy '88  
 Harry Frank Guggenheim Foundation  
 Giuseppina Araldi Guinetti  
 Gumpel-Lury Foundation '89  
 Agnes Gund  
 Jacques Hachuel Moreno  
 Mrs. Themis J. Hedges  
 The Harkness Foundations for Dance  
 Merrill G. and Emita E. Hastings  
     Foundation  
 H. J. Heinz Company Foundation '89  
 William Herbst '88  
 Mr. and Mrs. Samuel Heyman '88  
 Julian E. Hill '89  
 Susan Morse Hilles  
 Hilson Fund, Inc.  
 Carrie Hirtz  
 Arnold Hoffman '89  
 Lady Hulton  
 The Christian Humann Foundation  
 Mrs. Domenica Indaco  
 Italian Cultural Institute, New York  
 David N. Jackson '89  
 Edwin L. Jackson '88  
 William K. Jacobs, Jr.  
 Ovidio Jacorossi  
 Daniele Jacorossi & Figli '88  
 Marshall W. Jaffee '89  
 George and Janet Jaffin Foundation  
 Evan Janis '88  
 The JCT Foundation '89  
 Betty Wold Johnson and  
     Douglas F. Bushnell '89  
 Mr. and Mrs. Crawford T. Johnson III '89  
 Sydney Jones '89

Faie Joyce '88  
 Mr. and Mrs. Harry Kahn '88  
 Mr. and Mrs. Robert Kalver '88  
 H. Lee Kanter '89  
 Dr. and Mrs. Samuel C. Karlan '88  
 Mrs. Alan H. Kempner '88  
 Tong Rim Kim  
 Michael B. Kromelow  
 Evelyn Lambert  
 Alice Lawrence '89  
 Mr. and Mrs. Peter Lawson-Johnston  
 Learning Through Art, Inc. '88  
 Mr. and Mrs. Peter M. Lee '88  
 Jacques E. Lennon '89  
 Mr. and Mrs. Edwin Deane Leonard '89  
 Mr. and Mrs. Charles H. Levay '88  
 Mrs. Gertrude Levey  
 Sydney and Frances Lewis Foundation '89  
 Roy Lichtenstein '88  
 Elyssa A. Lindner '88  
 Arthur S. Liss '89  
 Laurence D. Lovett  
 Victoria C. Lusk '88  
 The Lord McAlpine '89  
 Mrs. John I. B. McCulloch '88  
 McHenry Memorial Trust '89  
 Wendy L-J. McNeil  
 Magowan Family Foundation '89  
 Susan J. Mansfield '89  
 Achille Maramotti  
 David and Claudia Marks  
 Mrs. Robert B. Mayer '88  
 George F. Meierhofer '89  
 Melamede & Company '88  
 Richard L. Menschel



## Contributors

Mercedes-Benz of North America, Inc. '88  
 James I. Merrill '89  
 Mr. and Mrs. Arthur Meyer '89  
 Frank R. Milliken  
 Ministero per gli Affari Esteri, Italy  
 Mr. and Mrs. Robert Mnuchin '89  
 Mobil Foundation, Inc.  
 The Leo Model Foundation  
 Hattula Moholy-Nagy  
 Leonardo Mondadori '88  
 The Brina R. Morlone Foundation  
 Bernard H. Morris '88  
 Mrs. William Morris  
 Luigi Moscheri '89  
 Allan J. Mui  
 Nathanson Family Philanthropic Fund '88  
 Ina and Vincent Norrito '89  
 Omni Publications International Ltd. '88  
 Mildred Orlans  
 Stanley DeJ. Osborne '89  
 Robert U. Ossorio '89  
 Palazzo Grassi S.p.A. '88  
 Herbert Pantone '88  
 Mr. and Mrs. John W. Payson  
 Norman L. Peck  
 Philip Morris Companies Inc.  
 Mr. and Mrs. Ned L. Pines '88  
 Hellen I. Plummer  
 Porzio, Bromberg & Newman '89  
 Promove  
 Prudential Bache Foundation '89  
 Martin Puryear '89  
 Nancy Kathryn Quinn  
 Yvonne S. Quinn and Ronald S. Rolfe '88  
 Fanny Rattazzi

Antonio Ratti  
 Steven Rattner and P. Maureen White  
 The Murray and Isabella Rayburn  
 Foundation, Inc.  
 Mr. and Mrs. Michael M. Rea  
 The Hilla von Rebay Foundation  
 Eugenio Restelli '89  
 The Ridgefield Foundation '89  
 Bernard A. Roberts, M.D. '88  
 Mr. and Mrs. David Rockefeller '88  
 Mr. and Mrs. Christopher R. P. Rodgers  
 Mr. and Mrs. Carroll P. Rogers, Jr.  
 Mr. and Mrs. Richard Rosenthal '89  
 Joseph D. Rosevich '89  
 Howard and Nanette Ross  
 William M. Roth '89  
 The Mark Rothko Foundation '88  
 Mr. and Mrs. V. Henry Rothschild 2nd '89  
 Mr. and Mrs. Albert Rubenstein '88  
 Helena Rubinstein Foundation  
 Arnold A. Saltzman '88  
 Maria A. Santamaria '88  
 Mr. and Mrs. Andrew M. Saul  
 Save Venice Inc.  
 Judith Schalit '88  
 Professor Meyer Schapiro  
 Frida Scharman '88  
 Jack Schenker  
 S. H. & Helen Scheuer Foundation  
 Schiapparelli 1824 S.p.A.  
 Dr. István Schlégl '89  
 Judith C. Schmermund '89  
 William A. and Joan Schreyer Foundation  
 Hannelore Schulhof  
 Margarete Schultz '88

The William P. and Gertrude  
 Schweitzer Foundation, Inc. '88  
 Bettina Salvesen Seltzer and  
 David J. Seltzer '89  
 Mr. and Mrs. Sol Seltzer '88  
 Howard Shapiro '88  
 The Sharp Foundation  
 She Devil Productions Inc. '89  
 Eleanor Sheldon '89  
 James B. Sherwood  
 Edward G. Shufro '89  
 Max R. Shulman and Amy D. Newman '88  
 Elna K. Shulof '88  
 Winston S. Shyatt '88  
 Sigma Tau '89  
 Leonard and Rosalie Silberman '89  
 Frank Sinatra '88  
 Mr. and Mrs. Bruce Slovin '89  
 John L. Sniado III '88  
 Sonhil Fund '89  
 Laurence T. Sorkin '89  
 Ray and Frances Stark '89  
 Mr. and Mrs. Kenneth I. Starr '89  
 Jules and Doris Stein Foundation '88  
 Ned B. Stiles  
 The Stroh Foundation '89  
 Robert D. Stuart, Jr. Foundation '89  
 Ruth Linda Swagerty  
 Stephen C. Swid and Nan G. Swid  
 Foundation '89  
 Tania Tassie '89  
 A. Alfred Taubman  
 J. Walter Thompson Italia S.p.A.  
 3M Italia S.p.A.  
 Elizabeth E. Tilghman '88

Time Inc. '89  
 Mr. and Mrs. Paul Tishman '88  
 Walter Trampler  
 Mr. and Mrs. John F. Trickett  
 Tridel Corporation '89  
 Roberto Tronchetti  
 TSR Consulting Services, Inc. '88  
 Mr. and Mrs. Garner Tullis '88  
 Mr. and Mrs. Gordon Tweedy '88  
 Joy Lina White Ubina '88  
 The United States-Spanish Joint  
   Committee for Cultural and  
   Educational Cooperation '88  
 Joan Van de Maele '89  
 Gianni Varasi  
 Fotios Velis '88  
 Kristen Venable  
 Robert Venable  
 Rawleigh Warner, Jr.  
 Alan G. Weiler '89  
 Marcia S. Weisman '88  
 Rodney L. White Foundation '88  
 Mr. and Mrs. John Wiley '88  
 Donald M. Wilson '88  
 William T. Ylvisaker '88  
 Philip Zierler  
 Zumtobel Lighting Inc. '89

## Corporate Program 1988-89

### Leaders

Air France  
 Alitalia  
 Banca Popolare di Milano  
 Bankers Trust Company Foundation  
 Bank of New York  
 Bertelsmann Music Group '88  
 Cahill Gordon & Reindel  
 Chrysler Corporation '89  
 Exxon Corporation  
 Mercedes-Benz of North America, Inc.  
 Merrill Lynch & Co. Foundation, Inc.  
 The New York Times Company  
   Foundation, Inc.  
 Salomon Inc '89  
 Wachtell, Lipton, Rosen & Katz  
 Warner Communications Inc. '88  
 White and Case

### Associates

American Express Co.  
 Arthur Andersen & Co. '89  
 AT&T Foundation '88  
 BASF Corporation  
 Bristol-Myers '88  
 Bristol-Myers Squibb Co. '89  
 Chase Manhattan Bank  
 Ciba-Geigy Corporation  
 Citicorp/Citibank  
 Cleary, Gottlieb, Steen '88  
 Consolidated Edison Company of New York  
 Deutsche Bank '89  
 Ernst & Whinney '88  
 Exxon Corp. '88  
 First Boston Corporation '88  
 Fried, Frank, Harris, Shriver & Jacobson '89  
 Grow Group, Inc.  
 GTE Corporation '88  
 IBM Corporation '89  
 Johnson & Higgins '88  
 Lehrer McGovern Bovis Inc.  
 Marsh & McLennan Companies Inc.  
 McGraw-Hill, Inc.  
 Metallgesellschaft Corporation '89  
 Morgan Guaranty Trust Company  
   of New York  
 New York Telephone '89  
 Philip Morris Companies Inc.  
 Reader's Digest Association, Inc.  
 Remember Basil Ltd. '88  
 Rosenman & Colin  
 Joseph E. Seagram & Sons, Inc.  
 Squibb Corporation '88

## Contributors

Tiffany & Company '88  
Time Equities Inc. '89  
Time Warner Inc.  
TSR Consulting Services, Inc. '88  
Warner-Lambert Company '88  
John Wiley & Sons, Inc.

## Members

Ackerley Airport Advertising Inc. '88  
Amax Foundation, Inc. '89  
American Home Products Corporation  
Arthur Andersen & Co. '88  
Atlas Corporation '88  
Avon Products Foundation '88  
Donald E. Axinn Companies '88  
Banca Commerciale Italiana  
Robert Bosch Corporation '89  
Bowne & Company '88  
Champion International Corporation  
Chesebrough-Ponds, Inc. '89  
Coopers & Lybrand  
Creditanstalt Bankverein  
Dean Witter Reynolds Inc.  
Drexel Burnham Lambert '88  
The Equitable Foundation '89  
Fiduciary Trust Company '88  
Johnson & Johnson  
Metropolitan Life Foundation  
Benjamin Moore & Co.  
The Morgan Stanley Foundation  
PaineWebber '89  
Party Rental Ltd.  
Prudential Foundation  
Rockefeller Group, Inc.

Sandoz Corporation '89  
Siemens Capital Corp. '88  
Stinnes Corporation '89  
Swiss Air '88  
Tobishima Associates Ltd. '88  
Vanity Fair/Condé Nast Publications '88  
Wertheim Schroder & Co., Inc.  
Zemex Corporation

## Other

Amax Foundation, Inc. '88  
Atlas Corporation '89  
Bantam Books Inc. '88  
Corning Glass Works Foundation '88  
Corroon & Black Corporation '89  
Fiduciary Trust Company '88  
First Interstate Bank '89  
Israel Discount Bank '88  
W. R. Keating & Co.  
LIN Broadcasting Corporation '88  
Manufacturers Hanover Trust Company '88  
The Morgan Stanley Foundation '88  
Martin E. Segal Co. '89



## Members

### Life Members

Jean K. Benjamin  
Irving Blum  
Mr. and Mrs. B. Gerald Cantor  
Eleanor, Countess Castle Stewart  
Mr. and Mrs. Barrie M. Damson  
Mr. and Mrs. Werner Dannheisser  
Jacqueline Dryfoos  
Mr. and Mrs. Donald M. Feuerstein  
Mr. and Mrs. Andrew P. Fuller  
Agnes Gund  
Susan Morse Hilles  
Mr. and Mrs. Morton L. Janklow  
Mr. and Mrs. Donald L. Jonas  
Mrs. Seymour M. Klein  
Mr. and Mrs. Peter Lawson-Johnston  
Mr. and Mrs. Alexander Liberman  
Rook McCulloch  
Mr. and Mrs. Thomas M. Messer  
Mr. and Mrs. Robert E. Mnuchin  
Mr. and Mrs. Irving Moskowitz  
Elizabeth Hastings Peterfreund  
Mrs. Samuel I. Rosenman  
Clifford Ross  
Mr. and Mrs. Andrew M. Saul  
Mr. and Mrs. Rudolph B. Schulhof  
Mrs. Evelyn Sharp  
Mrs. Leo Simon  
Mr. and Mrs. Stephen A. Simon  
Sidney Singer, Jr.  
Mr. and Mrs. Stephen C. Swid  
Mrs. Hilde Thannhauser  
Mr. and Mrs. Stephen S. Weisglass  
Mr. and Mrs. Philip Zierler

### International Associates

1988-89

Mr. and Mrs. Julian Aberbach '89  
Robert E. Abrams  
Thomas Ammann  
Annika Barbarigos-Uttal  
Barbara and Bernard D. Bergreen '89  
Mr. and Mrs. Morris H. Bergreen '89  
Axel Beyer  
Moreton Binn  
Mr. and Mrs. Richard B. Black '89  
Mr. and Mrs. Leonard Block  
Edward R. Broida '89  
Diana D. Brooks  
Hugh Bullock  
Mr. and Mrs. Robert Buxton '89  
Milton Cades  
Laura L. Carpenter '89  
David C. Clapp '88  
Mr. and Mrs. Saul Z. Cohen '89  
Mr. and Mrs. Wilfred P. Cohen '89  
Elaine Turner Cooper  
Mrs. Gardner Cowles '89  
Mr. and Mrs. Donald M. Cox  
Catherine Curran  
Anne Dayton '88  
Elizabeth de Cuevas  
Isabella Del Frate Rayburn  
Gladys K. Delmas  
Mrs. John de Menil  
Mr. and Mrs. Saul Dennison  
Beth R. Dewoody  
The Aaron Diamond Foundation  
Mr. and Mrs. Joseph Duke

Richard Ekstract  
Dallas Ernst '88  
Mr. and Mrs. Eugene Ferkauf  
Katherine Findlay  
Allan H. Fine  
Mr. and Mrs. Gregory Fischbach  
Mr. and Mrs. David Fogelson  
Lawrence Gagosian  
Galerie Lelong '88  
Stephen A. Geiger  
Mr. and Mrs. Arnold Glimcher  
Phyllis A. Goldman  
Mr. and Mrs. Jerome L. Greene  
Michael S. Gruen, Esq. '88  
Mrs. Themis J. Hades '88  
Janice P. Haggerty  
Joseph H. Hazen  
Mr. and Mrs. Bernard Heineman, Jr.  
Martin Helpern, Esq.  
Susan Morse Hilles '89  
Mr. and Mrs. Henry L. Hillman  
William J. Hokin '88  
Mr. and Mrs. R. W. Hopkins, II  
Mr. and Mrs. Gedale B. Horowitz  
Mr. and Mrs. Leonard Hutton  
William K. Jacobs, Jr.  
Linda Barth Janovic '89  
Mr. and Mrs. Donald Lee Jonas '89  
Mr. and Mrs. Otto Kaletsch '88  
Robert A. Kandel and Abby C. Hamlin '89  
Dr. Dorothea Keeser  
Mr. and Mrs. Stephen M. Kellen  
Mr. and Mrs. Sheldon Landau '89  
Richard S. and Barbara Lane  
Raymond J. Learsy '89

## Members

Caral and Joseph Leboworth  
Philanthropic Fund  
Dr. Maury P. Leibovitz  
Abby Leigh  
Mr. and Mrs. Jacques Leviant  
Lawrence J. Levine '89  
Arthur Liman  
Mr. and Mrs. Samuel H. Lindenbaum  
Vera G. List  
Mr. and Mrs. Richard Livingston  
John L. Loeb  
Mrs. C. Ruxton Love '88  
Mr. and Mrs. Jason McCoy  
Christian L. M. McGeachy  
Earle I. Mack  
John L. Marion  
Mr. and Mrs. Arthur Meyer '88  
Mr. and Mrs. Robert E. Meyerhoff  
Lucy Mitchell-Innes  
Achim Moeller  
David Nash  
Roy R. and Marie S. Neuberger  
Jo Ann Norstrand '89  
Mr. and Mrs. Thomas W. Ostrander  
Mildred Otten  
Pamela Pantzer '89  
Fifi D. Pate  
Dr. Frank A. Petito  
Timotheus R. Pohl  
Dr. and Mrs. Simon B. Poyta  
Caroline Press '88  
Mr. and Mrs. David Ramus  
Mr. and Mrs. Michael M. Rea  
Irving Redel  
David Rockefeller

Mrs. John D. Rockefeller 3rd  
Mr. and Mrs. Laurance S. Rockefeller  
Mr. and Mrs. Carroll Rogers, Jr. '89  
Mr. and Mrs. Richard Rosenthal '88  
Mr. and Mrs. Howard Ross  
Mr. and Mrs. V. Henry Rothschild 2nd  
Mr. and Mrs. Arnold A. Saltzman  
Mr. and Mrs. Martin Sanders  
Laura Lee Scheuer  
Mr. and Mrs. Herbert D. Schimmel  
Piero Schlesinger  
Mr. and Mrs. Michael Schulhof  
Mr. and Mrs. Peter W. Schweitzer  
Mr. and Mrs. Daniel C. Searle '88  
Ruth and Jerome Siegel '89  
Mr. and Mrs. Bruce Slovin '89  
Dory Small '89  
Amy Sommer '89  
Heinrich C. Spaengler '89  
Mrs. O. L. Spaeth '88  
Jerry I. Speyer '89  
Joel Spira  
Jean Stein  
Meyer Steinberg '88  
H. Peter Stern  
Philip A. Straus  
Gideon Strauss  
Mr. and Mrs. Thomas Strauss  
A. Alfred Taubman  
Mrs. Henry J. Taylor  
Dr. and Mrs. Martin E. Teshner  
Jost Thoma  
Charles C. Townsend, Jr.  
Burton Tremaine  
Mr. and Mrs. Senen Ubina

Dr. Felix Unger  
Mr. and Mrs. Gerrit van de Bovenkamp  
Mrs. Bernard Weinstein  
Mr. and Mrs. Elliot K. Wolk

**Supporting Associates**  
1988-89

Mr. and Mrs. Herbert Abelow '88  
Dr. and Mrs. Sander Abend  
Mr. and Mrs. Joachim Jean Aberbach  
Abby Abrams  
Adele Abramson  
Mr. and Mrs. William Achenbaum  
Mr. and Mrs. Martin S. Ackerman  
William Acquavella  
Richard I. Adrian  
Deborah Coy Ahearn '88  
Brooke Alexander  
Charles Allen, Jr.  
Dr. Beatrice C. Allis '88  
Charles W. Allison, Jr. '88  
Holly A. Allison  
Elise Alpert '88  
Arthur G. Altschul  
Arma Andon '88  
John P. Arnhold  
Mr. and Mrs. Robert H. Arnow '88  
François Arpels '88  
Mrs. Joseph Ascher  
Michael Ash  
Dr. and Mrs. Arthur Ashman  
Lucille Bunin Askin  
Lily Auchincloss  
Isabel H. Ault  
Sarah G. Austin  
Sharon Avery '88  
Mr. and Mrs. Jacob Baal-Teshuva  
Betty Lou Baker  
Mr. and Mrs. David R. Baker

Dina Gustin Baker '88  
Richard Brown Baker  
John Banner  
Nanette Baquizal-Punzal '88  
Jacob Baral, M.D.  
Mr. and Mrs. Robert Baras  
Dr. Robert Bard '88  
Caren Heller Barness  
The Chuck Barris Foundation  
Josef Bartner  
Lloyd Bartner  
LeAnn Bartok '88  
Mr. and Mrs. Armand Bartos, Jr.  
Rena R. Bartos  
Jean R. Baudrand  
Mr. and Mrs. Michael W. Bealmear  
Frances F. L. Beatty '88  
David N. Beitzel '89  
Charles S. Bell '88  
Heather A. Bell '88  
Irene Bellucci '88  
Mr. and Mrs. Jay Bennett '88  
Jeffrey Bennett  
Mr. and Mrs. Matthew J. Berdon '88  
Mr. and Mrs. Edwin A. Bergman '89  
Mr. and Mrs. Bernard D. Bergreen '88  
Norborne Berkeley, Jr. '89  
Susan Berko '88  
Mr. and Mrs. Joseph Berland  
Mr. and Mrs. William Berley  
Mr. and Mrs. Aaron Berman  
Mr. and Mrs. George W. Bermant  
Mr. and Mrs. L. H. Bernheim, Jr.  
Mr. and Mrs. Jerome Berns  
Mr. and Mrs. Herbert Bernstein

Mr. and Mrs. Leonard H. Bernstein, Jr. '88  
Nathan Bernstein  
Mrs. Robert M. Bernstein '89  
Dorothy Levitt Beskind  
Sydney Besthoff III  
Mr. and Mrs. Arthur H. Bienenstock  
Mr. and Mrs. Joseph S. Blank  
Mr. and Mrs. Joe Blaze '88  
Mr. and Mrs. Donald M. Blinken  
Mr. and Mrs. Thomas R. Block  
Andrew M. Blum  
Irving Blum  
Linda R. Blumkin '88  
Mrs. Rene Bouché '88  
Mr. and Mrs. William Boyd  
Ms. Elizabeth Bradham  
Grace Borgenicht Brandt  
Mr. and Mrs. Joseph L. Braun  
Mr. and Mrs. Gerald M. Bregman '89  
Mrs. William J. Broadhurst '89  
Mr. and Mrs. Alan J. Broder  
H. Kirk Brown III '88  
Stephanie Bruker  
Keith Buckler '88  
Christopher Burge  
Mr. and Mrs. Robert Burger '88  
Mrs. Rose Marie Burkhardt  
and Mr. Donald B. Brout '89  
Mr. and Mrs. Jacob Burns  
Selig S. Burrows  
Pamela Ann Cameron '88  
Dr. and Mrs. Leon Canick '88  
Rigo Cardenas '88  
Katherine T. Carter '88  
Leo Castelli



## Members

Leslie Cecil  
Mr. and Mrs. John Chancellor  
Jerome A. Chazen '89  
Mr. and Mrs. Richard F. Chestov '88  
The Chevalier Family  
Alicia Cisneros  
Robert A. Clair '88  
David C. Clapp '89  
Mr. and Mrs. Charles D. Clark '88  
Mr. and Mrs. John D. Coffin '89  
Mr. and Mrs. Arnold S. Cohen  
Mr. Arthur W. Cohen  
Glenda D. Cohen  
Mr. and Mrs. James H. Cohen '88  
Joan Fiance Cohen '88  
Mr. and Mrs. S. Z. Cohen '88  
Dr. Samuel Cohen '88  
Mr. and Mrs. Wilfred P. Cohen '88  
Dr. and Mrs. Frank G. Colby '89  
Renee Colby '88  
Mrs. Ralph F. Colin  
Furio Colombo  
Robert P. Conway  
John A. Cook '88  
Dr. James E. Cottrell  
Mrs. Gardner Cowles '88  
Mr. and Mrs. William C. Cox, Jr. '89  
Drs. John and Mary K. Crow  
Robert Crozier  
Priscilla Cunningham '88  
Linda and Ronald F. Daitz  
Marion S. Davidson  
Mr. and Mrs. Kenneth N. Dayton  
Mr. and Mrs. Jaime de Alvear  
Mrs. Cazals De Fabel

Mr. Frederick de la Vega '89  
Mr. and Mrs. Kurt Delbanco  
Alfredo De Marzio  
Mr. and Mrs. François de Menil  
Gertrude W. Dennis  
Sid Deutsch Gallery  
Mr. and Mrs. François d'Heurle  
Hester Diamond  
Dr. Peter Diamandopoulos  
Dr. Ferruccio di Cori  
Mr. and Mrs. Charles M. Diker  
Mr. and Mrs. C. Douglas Dillon  
Vivian D'Incelli '89  
Barbara Divver  
Mr. and Mrs. Charles Dobeck  
Mr. and Mrs. Henry G. Doll '88  
Mr. and Mrs. Samuel Dorsky  
William Dowling, Esq.  
Mr. and Mrs. Edward R. Downe, Jr.  
Robert Durst  
Virginia Dwan  
Mr. and Mrs. Gilbert S. Edelson  
Mr. and Mrs. Mark Edersheim '88  
Mr. and Mrs. Steve Edersheim  
William S. Ehrlich and Ruth Lloyds  
Audrey Eisenberg  
Mr. and Mrs. Richard Eisner  
Mr. and Mrs. Arne Ekstrom  
Andre Elkon  
Mrs. Fernande Elkon '88  
Mrs. Herman Elkon '88  
Mrs. Robert Elkon '88  
David Elton  
Andre Emmerich  
Mr. and Mrs. Anthony T. Enders

Bonnie Englehardt  
Mr. and Mrs. Irwin Engleman '88  
Nancy B. Eppel '88  
Rachel E. Epstein '88  
Thomas Epstein  
William A. Epstien '88  
Mr. and Mrs. Jack Erlanger  
Dallas Ernst  
Maria Ofelia Escasany  
Donald Eugene  
Sherry Fabrikant  
Marjorie L. Falk '88  
William Feick, Jr.  
Jo Alison Feiler  
Maurice and Carol Feinberg  
Roger and Barbara Felberbaum  
Mr. and Mrs. Furman Finck '88  
Stella Fischbach  
Dr. and Mrs. Harold Fischer '89  
Mr. and Mrs. Alexander E. Fisher  
Richard B. Fisher  
Mr. and Mrs. Zachary Fisher  
Mr. and Mrs. Richard Fizdale '88  
Mr. and Mrs. Arthur Fleischer, Jr.  
Sarah Rossbach Fleming '89  
Renee Fotouhi  
Jacqueline Fowler  
Marc Freidus  
Gertrude Friedberg  
Mr. and Mrs. Lawrence N. Friedland  
Anita Friedman  
Mr. and Mrs. B. H. Friedman '89  
Jeanne S. Friedman '89  
Richard S. Fuld, Jr. '88  
Galerie Lelong '89

Galerie St. Etienne '88  
 Elaine Ganz  
 Mrs. Eugene L. Garbaty  
 Mr. and Mrs. Leslie J. Garfield  
 Sandra Gering  
 Martin and Jean Gerstell  
 Jack Gessin  
 H. Leland Getz '88  
 John Gibson '89  
 The Gift of Art '89  
 Gilbert and Snyder Foundation '88  
 Mr. and Mrs. Thomas Gilchrist, Jr.  
 Howard Gilman  
 Milton Ginsburg  
 Mr. and Mrs. Walter F. Gips, Jr.  
 Mr. and Mrs. Bruce D. Gittlin  
 Barbara Gladstone  
 Mr. and Mrs. Herbert Glantz  
 Oscar S. Glasberg  
 F. Joan Goldberg '88  
 Mr. and Mrs. Raymond L. Golden  
 Golden Family Foundation  
 Mr. and Mrs. Herbert J. Goldfrank  
 Lawrence J. Goldrich  
 Al Goldstein  
 Barry E. Goldstein  
 Patricia Maye Goldstein '88  
 Sondra Gonzalez-Falla  
 Barry S. Goodman  
 Mark Goodson  
 Martin Gordon '88  
 Alan L. Gornick  
 Leo Gottlieb  
 Mr. and Mrs. Paul Gottlieb  
 Marie Goulandris

Mr. and Mrs. B. Greenblatt  
 Bruce Gregga  
 Mrs. Robert Grimes '88  
 Ursula Grueterich  
 Mrs. Kurt H. Grunebaum  
 Mr. and Mrs. Peter K. Grunebaum  
 Agnes Gund '89  
 Howard R. Gurvitch  
 John H. Gutfreund  
 Mindi S. Gutman  
 Susan Hagerty  
 Nohra Haime  
 Mr. Herbert Hain  
 Melville W. Hall '88  
 Jeanne Carter Halpern '88  
 R. Halpern '88  
 Mr. and Mrs. Edgar A. Harcourt  
 Mr. and Mrs. Gordon A. Hardy  
 Mr. and Mrs. James Harithas '88  
 Mr. and Mrs. Gilbert W. Harrison  
 Mr. and Mrs. Eric Hart  
 Maxine Hayt  
 Stanley Heller  
 Joseph Helman  
 Norma Helwege  
 John F. Hennessy  
 Josselyne Herman '88  
 Joan S. Herrmann  
 Arnold Herstand '88  
 Mr. and Mrs. Robert L. Hess  
 Mr. and Mrs. Charles Hinman '88  
 James A. Hinz  
 Mr. and Mrs. Herbert S. Hirschfeld  
 Mr. and Mrs. Norman Hirschl  
 Mr. and Mrs. Eliot P. Hirshberg

Karen Hobson  
 Irena Hochman  
 Jeffrey Hoffeld '88  
 Mr. and Mrs. Ashley D. Hoffman  
 Nancy Hoffman  
 Mr. and Mrs. Edwin Hokin  
 Richard Hokin  
 Carol C. Holmes '88  
 Mr. and Mrs. Tim Horan  
 Mr. and Mrs. Richard Horowitz  
 Al Hughes '88  
 George H. Hutzler, Jr.  
 Mr. and Mrs. Jack Imberman  
 Barbara Ingber  
 Mrs. Kenneth A. Ives '88  
 Frederick L. Jacobs '88  
 Mr. and Mrs. Steven M. Jacobson  
 Mrs. John R. Jakobson  
 Evan D. Janis  
 Linda Barth Janovic '88  
 Betty Wold Johnson and Douglas F.  
     Bushnell  
 Mr. and Mrs. Crawford T. Johnson III '88  
 Philip C. Johnson  
 Sarah O. H. Johnson  
 Mr. and Mrs. Steven D. F. Kaempfer  
 Dr. and Mrs. Arthur Kahn  
 Mr. and Mrs. Harry Kahn  
 Mr. and Mrs. Otto A. Kaletsch  
 R. Kaller-Kimche  
 Mr. and Mrs. Robert Kalver  
 Constance Kane '88  
 Daniel R. Kaplan  
 Mr. and Mrs. Leonard Kaplan  
 Sally Kaplan '88

## Members

Brian E. Kardon '88  
Mr. and Mrs. Robert Kardon  
Mr. and Mrs. Arnold Katzen  
Hilde Kaufman  
Mr. and Mrs. Joseph C. Keaney, Jr.  
John Keeling, Jr. '88  
Regina Trapp Kettaneh  
Tong Rim Kim  
Phyllis Kind  
Marcia G. King  
Gloria Kisch '89  
Mr. and Mrs. Gerold Klaver '88  
Michael Klein '88  
Mrs. John Klingenstein  
Seymour H. Knox Foundation  
Anders Knutsson '88  
Mr. and Mrs. Oscar Kolin  
Mrs. Samuel M. Kootz  
Michael Kozlowski '88  
June F. Kraft  
Werner H. Kramarsky  
Jon Kramer  
Mr. and Mrs. Peter Kriendler  
Terry Ann Krulwich  
Nanette L. Laitman  
Mr. and Mrs. Donald B. Lamont  
Mr. and Mrs. Anthony Lamport  
Solange Landau  
Morton Landowne  
Charles K. Lassiter '88  
Mrs. Joseph H. Lauder  
Mr. and Mrs. Leonard Lauder  
Harold Laufman '88  
Mr. and Mrs. Lawrence N. Lavine  
Mr. and Mrs. Christopher Lawrence

Carole Lawson '88  
Mr. and Mrs. Peter Lawson-Johnston II '89  
Dr. Nancy Lebowitz '89  
Mrs. John Lefebvre  
Mr. and Mrs. Orin Lehman  
Mr. and Mrs. Jacques E. Lennon  
William V. Lentini '88  
Dr. and Mrs. Irving H. Leopold  
Mr. and Mrs. Pierre Levai  
Ellen Leventhal '88  
Eric and Amala Levine '89  
Mr. and Mrs. Noel Levine  
Ted Levinson '88  
Mr. Allan Levy '89  
Mr. and Mrs. David K. Levy  
Mrs. Janet W. Levy  
Walter J. Levy '88  
Mr. and Mrs. Charles M. Lewis  
Mr. Robert A. Lewis  
Robert H. Lewis  
Roy and Dorothy Lichtenstein  
Seth M. Lieberman '88  
Mr. and Mrs. Howard W. Lipman  
Arthur S. Liss  
Francis K. Lloyd  
Gilbert Lloyd  
Henry Luce III  
Victoria C. Lusk  
Dr. Gianclaudio Macchiarella  
Mr. and Mrs. Bruce J. McCowan  
James A. Macdonald Foundation  
Claire Machauer '88  
Mr. and Mrs. David McKee  
Donald McKinney  
Linda and Harry Macklowe

Theresa McPadden '89  
Kourosh Mahoubian '88  
Bruce L. Maliver '88  
Jacques R. Mallet  
Mr. and Mrs. Joel Mallin  
Mr. and Mrs. Morton L. Mandel  
Fleur Manning  
Mr. and Mrs. E. A. G. Manton  
Gwen Marcus  
Gwen Marder '89  
Lorin Marsh '88  
Mrs. William A. Marsteller  
Mr. and Mrs. Michael T. Martin '88  
John F. Mascia '88  
Kiyoshi Matsumoto '88  
Mr. and Mrs. Alan M. May  
Ramona E. Mazur '88  
Mr. and Mrs. Nelson S. Mead  
Mr. and Mrs. Louis K. Meisel  
Ellen Mendel  
Richard L. Menschel '88  
Mr. and Mrs. Eugene Mercy, Jr.  
Eugene F. Messinger '88  
Mr. and Mrs. Arthur I. Meyer  
Gary Meyer  
Catherine Michaelson '88  
Dan Miller '88  
Mr. Richard J. Miller  
Mr. and Mrs. Robert P. Miller  
Mr. and Mrs. Stephen Minz '88  
Jean Miotte '88  
Mr. and Mrs. Elihu H. Modlin  
Isaac Moinester  
Janet Moller  
Mrs. William Morris



Hanno D. Mott  
 Mr. and Mrs. George B. Munroe  
 Mr. and Mrs. Winthrop R. Munyan  
 Michael L. Murphy  
 Jane Murray  
 Louis and Mary S. Myers  
 Wolffe Nadoolman  
 Eduard Nakhamkin Fine Arts, Inc. '88  
 Raymond Nasher  
 Hans Neumann  
 Mr. and Mrs. S. I. Newhouse, Jr.  
 Mr. and Mrs. Constantine Niarchos '88  
 Dorothy S. Norman  
 Ina Engel Norrito '88  
 Mr. and Mrs. Braham Norwick  
 Mr. and Mrs. Kalman Noselson  
 Dorothy Black Numano  
 Marvin Numeroff  
 Ruth O'Hara  
 Douglas Oliver  
 Mr. and Mrs. Francis Oppedisano '88  
 Mr. and Mrs. John G. Ordway, Jr.  
 Mr. and Mrs. Donald Oresman '88  
 William Orr '88  
 Mr. and Mrs. David D. Osborn '88  
 Stanley DeJ. Osborne  
 Mr. and Mrs. Morton L. Ostow  
 Mr. and Mrs. Thomas Ostrander '88  
 Norma Palin  
 Mr. and Mrs. William B. Pall  
 Ms. Carla Panicali  
 Mr. Howard Partman and Ms. Mindy Baskal  
 Mr. and Mrs. Eugene Patron '88  
 Dr. and Mrs. Russel H. Patterson, Jr.  
 John W. Payson

Andrew W. Permison  
 Mr. and Mrs. Tino Perutz '88  
 Mr. and Mrs. Donald Petrie  
 Mr. and Mrs. Gifford Phillips  
 Mr. and Mrs. Jeffry Picower  
 Joan S. Pine '88  
 Mr. and Mrs. Ned L. Pines  
 Mr. and Mrs. Joseph J. Pinto  
 Silvia Pizitz  
 Mr. and Mrs. Leon Polsky  
 Jack I. Poses  
 Katalin Pota '88  
 Dr. A. Carter Pottash  
 John M. Powers, Jr.  
 Dr. and Mrs. Daniel H. Present  
 James Pressman '88  
 Mr. and Mrs. Joseph Pulitzer, Jr.  
 Mr. and Mrs. Jerome Pustilnick '88  
 Mr. and Mrs. Gerald Quimby  
 Nancy Kathryn Quinn  
 Yvonne S. Quinn and Ronald S. Rolfe  
 Edward Rabinowitz '88  
 Leah G. Rabinowitz  
 Judith S. Randal  
 Steven Rattner  
 Steven Reidman '88  
 Mr. and Mrs. Jeffrey M. Resnick  
 David Rhodes  
 Mr. and Mrs. Silas H. Rhodes  
 Susan Rich  
 Raymond Ring  
 Mrs. Sue Ellen Rittmaster '89  
 Catherine G. Roberts '88  
 Mr. and Mrs. Edward R. Roberts  
 Christopher R. P. Rodgers

Mrs. Richard Rodgers  
 Dr. and Mrs. Howard A. Rodin  
 Cornelia Roethel  
 Dr. and Mrs. Phillip Romero '88  
 Mr. and Mrs. Edwin Roos  
 Mr. and Mrs. A. A. Rosen  
 Mr. and Mrs. Alex J. Rosenberg  
 Harold Rosenberg  
 Mr. and Mrs. Richard L. Rosenthal  
 Mr. and Mrs. Harold C. Roser, Jr.  
 Mr. and Mrs. Edward J. Ross  
 Katherine Ross '88  
 Mr. and Mrs. Marvin Ross-Greifinger  
 Gail Ann Rothman  
 John Rothschild '88  
 Heidrun Rotterdam, M.D.  
 Edward F. Rover  
 Joan Rowland  
 Mr. and Mrs. Lawrence Ruben  
 Mr. and Mrs. Albert Rubenstein  
 Mr. and Mrs. Derald H. Ruttenberg  
 Mr. and Mrs. Serge Sabarsky  
 Gloria Sachs '88  
 Hiroko Saeki  
 Mr. and Mrs. Daniel Saidenberg  
 Martin Sanders '89  
 Mr. and Mrs. Lawrence Saper  
 Shoichiro Satake  
 Mr. and Mrs. Andrew M. Saul  
 Mr. and Mrs. Frank A. Saunders  
 Hazel Savad  
 Mr. and Mrs. Martin Savarick  
 Dr. and Mrs. Albert M. Sax  
 Mr. and Mrs. Arno D. Scheffler  
 Mr. and Mrs. Jack Schenker

## Members

Mr. and Mrs. Henry H. Scherck III '88  
Daniel Scheuer  
Richard J. Scheuer  
Mr. and Mrs. Stuart B. Schimmel '88  
Roger L. Schlaifer  
Jeffrey G. Schlein  
Judith C. Schmermund '88  
Mr. and Mrs. Norman M. Schneider '88  
Mr. and Mrs. Robert Schonfeld  
Mr. and Mrs. Charles Schucker '88  
Margarete Schultz  
Mr. and Mrs. Alex Schwartz '88  
Dr. and Mrs. Harold Schwartz  
Mr. and Mrs. Howard Schwartz  
Mr. and Mrs. Robert Schwartz  
Steven P. Schwartz  
Ethel R. Scull '88  
Mr. and Mrs. S. A. Seaver  
Mr. and Mrs. Carl Seligson '88  
Mr. and Mrs. David Seltzer  
Mr. and Mrs. Truman T. Semans  
Mrs. Frederick B. Serger  
Valerie Shakespeare and Terry  
Fugate-Wilcox  
Mark E. Shanaberger, Jr.  
Arie L. Shapiro  
Mr. and Mrs. Romie Shapiro  
Mr. and Mrs. Sidney Shapiro  
Anita Shapolsky  
Stephen C. Sherrill  
Arthur Shore '88  
Max R. Shulman and Amy D. Newman  
Michael T. Sillerman  
Mrs. Victor Silson  
Hermann E. Simon

Sylvia L. Simon  
Dr. Henry Simpkins  
Frank Sinatra  
Ron Sipress  
Marion Slain  
Barbara Slifka '89  
Mrs. J. Scott Smart  
Mr. Jack Sniado '88  
Mrs. Gilbert Snyder '88  
Barbara A. Sobier  
E. Harrison Sohmer  
Peter George Sokos  
Dan Solomon  
Mr. and Mrs. G. Solomon '88  
Mr. and Mrs. Herbert E. Solomon  
Mr. and Mrs. Sidney R. Solomon  
Ileana Sonnabend and  
Antonio Homem  
Ronald Sosinski  
Mrs. Otto L. Spaeth '89  
Ira Spanierman  
Mr. and Mrs. Marshall Spector '88  
Mr. and Mrs. Paul Sperry  
Lynne T. Speyer  
Emily and Jerry Spiegel  
Mr. and Mrs. Harry Spiro  
Larry Spitcaufsky  
Joyce Spitzer  
George W. Staempfli  
Earl V. Staley '88  
Ray Stark  
Eric Statman  
Mrs. Milton Steinbach  
Mr. and Mrs. Randall Ian Stempler  
Jane Stern

Mr. and Mrs. Jerome Stern  
Mr. and Mrs. Edward D. Sternat  
Mr. and Mrs. Gerald Stiebel '88  
Suzi Stone  
Mrs. Donald S. Stralem  
Mr. and Mrs. Donald Straus  
Mr. and Mrs. Roger W. Straus, Jr.  
Mr. and Mrs. Kenneth Strauss  
Mr. and Mrs. Milton G. Strom  
Clara Diamant Sujo '88  
Mr. and Mrs. Arthur O. Sulzberger  
Jane Susskind-Narins  
David M. Swersky and Susan Halstan  
Mary Lou Swift  
Dr. and Mrs. Daniel G. Swistel '89  
Jamie Szoke  
John Tancock  
Adina Taylor '88  
Florence E. Teicher  
Susan J. Tepper '88  
Mr. and Mrs. Jacques Teze '88  
Margaret Thatcher  
Doris Lang Thomas  
Jack Tilton and Susan Hort  
Mr. and Mrs. Paul Tishman  
William R. Tobias '88  
Mr. and Mrs. Howard F. Todman  
David M. Tofsky  
Michael Tomasko IV  
A. Robert Towbin  
Joyce Towbin '88  
Rosemary A. Townley '88  
Mr. and Mrs. John Trickett  
Robert R. Troup  
Aimee Troyen

Miss Alice Tully  
Kenneth E. Tyler  
Amy L. Umland  
Mr. and Mrs. Charles Van Dercook  
Mr. and Mrs. Maurice Vanderwoude  
Enzo Viscusi  
Mrs. Tassilio Von Furstenberg '88  
Dorothy Grote Voss  
Kathryn F. Wagner  
Rebecca and Michael Waldman  
Bert A. Walker '88  
May E. Walter  
Laurence Warshaw  
Mr. and Mrs. Alan Washburn  
Harvey K. Watkins  
Mr. and Mrs. Alan G. Weiler  
Marjorie Weinberg-Berman  
Paul J. Weiner  
Madeline Weinrib '88  
Benjamin Weiss  
Mr. and Mrs. Julian P. Weissman  
Vivien Weissman '89  
Alison Weld  
Greta Welkhammer '89  
Mr. and Mrs. Richard C. Wells  
Angela Westwater and I. Peter Wolf  
Susan R. Wexner  
Lawrence A. Wien '88  
Mr. and Mrs. John E. Wiley  
Richard Lance Willard III  
Mr. and Mrs. Dave H. Williams  
Mr. and Mrs. Bagley Wright  
Mr. and Mrs. Jimmy J. Younger  
Virginia Zabriskie  
Mr. and Mrs. Arnold Zais

Richard S. Zeisler  
Mrs. E. Ross Zogbaum  
Mr. and Mrs. Donald Zucker  
Anonymous



Peggy Guggenheim Collection Junior Members

1988-89

Wendy L-J. McNeil, *Chairman*

Silvio Chiari, *President*

Annamaria Ambrosini Massari

Vito Ascoli

Giulio Avon

Luca Ballestrazzi

Luca Massimo Barbero

Chiara Barbieri

Alessandro and Paline Barbini

Gherardo Barbini

Luca and Maria Gabriella Barbini

Tomaso Barbini

Barbara Barbini Zucconi

Antonella Barina

Giovanni de Bernini

Chiara Bertan

Chiara Bertola

Barbara Bianchini d'Alberigo

Maurizio Bianconi

Chiara Bocchini and Dieter Fishnaller

Piero Boico

Michela Bondardo

Massimo and Francesca Bortolotti

Brandino Brandolini

Lorenzo Buccellati

Pierluigi Buda

Fabio and Elizabetta Caine

Maria Luisa Carbonera

Clarenza Catullo

Pieranna Cavalcini

Lucia and Giorgio Cavallaro

Anna Monica Cavalloni

Ilaria Cavatorta

Allessandra Cavedon

Giovanni Checconi Sbaraglini

Giuliano and Caterina Chersi

Silvio and Donatella Chiari

Gianfranco and Enrica Chinellato

Lucia Grazia Chinellato

Francesca Ciotti

Alfonso Clerici

Mario Codognato

Luigi Cola

Claudia Colasanti

Alessandro Colla

Gino and Roberto Colla

Donata Colussi

Giovanna Cordova

Cristina Cortese

Francesco Corvo

Leonardo Cossu

Paola Crisma

Alvise Donà Dalle Rose

Massimo and Federica Dall'Olmo

Gaby De Martini

Lorenza Del Fanti

Francesca De Pol

Paola Dubini

Giordano Emo Capodilista

Francesco Evangelisti

Arabella Ferri

Anna Fiorentin

Ippolita Fraschini

Marietta Fresco

Ugo and Agnese Friedmann

Annarita Fuso

Anna Galanti

Giuseppe Garbuggio

Caterina Gelmi

Beatrice Gianani

Maria Guilia Grimanì

Luca Guarda

Francesco and Donata Guarnieri

Claudio Guenzani

Piero Camillo Gusi

Heinz Peter Hager

Carlo Hassan

David Helion

Markus Hugelshofer

Francesco La Face

Francesca and Gerolamo Lanfranchi

Tiziana Lepopizzi Cerruti

Roberto and Elena Longanesi Cattani

Stephano Longo

Christiana Lopez

Manuela Lopez

Pablo and Erie Anna Lozada Echenique

Guido and Elena Luxardo

Maria Luisa Maccaferri

Marco Magnifico Fracaro

Michele Manzini

Luigi Maramotti

Elena Marangoni

Antonella Marchetti

Giò Marconi

Clara Mascherin

Irene Mazza

Michele Melli

Paolo and Beatrice Meloni

Massimo Micheluzzi

Francesco Miggiani

Maria Giovanna Miggiani

Cinzia Milani

Francesca Montesi

Aldo Moretto  
Guy Moritz  
Monica Musolesi  
Susanna Mustacchi  
Pietro Natale  
Alessandra and Blasco Nortabartolo  
di Villarosa  
Ernesto Panza di Biumo  
Lucia Paoletti  
Luca Parenti  
Vera Parisio  
Andrea Parlati  
Giorgio Perruccio  
Arrigo Petri  
Claudia Petrucci  
Alessandra Pianon  
Paolo Piccin  
Paolo Pistellato  
Marco Pittini  
Manuela Pivato  
Pierre André Podbielski  
Caterina Ponzano  
Vittorio Pozzo  
Marina Quarta  
Ben and Cynthia Rauch  
Francesca Rech  
Fabio Regazzo  
Stefania Rinaldi  
Giovanni B. Rizzoli  
Lodovico Rizzoli  
Massimo Romanello  
Maurizio Rossi  
Nadija Salvetti  
Roberta Sartoretti  
Sabastiano Scarpa

Sabrina Scotto  
Gaia Seagram  
Luca Sgroi  
Saverio Simi  
Marco Spolidoro  
Maria Stefanelli  
Michael von Stumm  
Matteo and Benedetta Tamburini  
Alessandro Toffolutti  
Sergio Tonetti  
Clotilde Trentinaglia  
Ugo Tribulato  
Gianandrea Ugolini  
Paola Ugolini  
Maria Luisa Vaccari  
Karole Vail  
Giovanni Valeri Manera  
Dario and Fabrizio Vatta  
Alessandra Viti  
Alessandra Vivan  
Paola Voghera  
Leonardo and Evelina Volpini  
Riccardo and Giovannella Zaja  
Antonio Zanolini  
Silvia Zenati

## Interns and Volunteers

### The Solomon R. Guggenheim Foundation Gallery Lectures

Free gallery lectures for museum visitors were given in 1988 by the following students in art history:

Aline Brandauer  
Stephen Brown  
Christine Haley  
Susan Shackter  
Eugenie Tsai  
Christina Viereck

Additional lectures were presented by museum staff members:

Clare Bell  
Claudia Davida Defendi  
Susan Hapgood  
Barbara Larson  
Denise Sarah McColgan  
Thomas Padon  
Jill Snyder

In 1989 these talks were given by the following art history graduate students and professors:

Jennifer Blessing  
Stephen Brown  
Christine Haley  
Lewis Kachur  
Jane Kromm  
Susan Shackter  
Jill Snyder  
Christina Viereck

### National Endowment for the Arts Curatorial Fellows

Barbara Larson, M.A. in art history, Institute of Fine Arts, New York University and Julie Reiss, Ph.D. candidate in art history, the Graduate School and University Center at City University of New York, were Curatorial Fellows in 1988 and 1989, respectively, under a program funded by the National Endowment for the Arts. They are the tenth and eleventh individuals awarded this fellowship at the Guggenheim since 1977.

### The Hilla von Rebay Foundation Fellows

The Hilla von Rebay Foundation grants fellowships at the Guggenheim Museum for qualified graduate students in art history.

#### 1988 Fellows

Jennifer Dharamsey  
Suzanne Ramljak  
Stephanie Stebich  
Christina Yang

#### 1989 Fellows

Suzanne Keenan  
Richard Meyer  
Lisa Morrow  
Suzanne Ramljak  
Thomas Seydoux  
Lee Stewart  
Seth Thayer

### The Solomon R. Guggenheim Foundation Stipend Recipients

#### 1988

Susan Chevlowe  
Kathleen Friello  
Carin Kuoni

#### 1989

Paula Billingsley  
Eliza Feuerstein  
Gretchen Schell



## Volunteer Interns

A volunteer internship program for college students and recent graduates operates year-round. These interns have come from Asia, Europe, South America, and throughout the United States.

### 1988 Participants

Jane Becker  
Judith Bernstein  
Jason Blum  
Diana Castellanos  
Patricia de Alvear  
Sabine Dylla  
Stacy Epstein  
April Everett  
Lauren Farber  
Sarah Fogel  
Margaret Grady  
Anne Gwathmey  
Helen Hallgren  
Carolyn Harper  
Maura Heffner  
Victoria Jackman  
Stavros Kavalaris  
Suzanne Keenan  
Murial Lardeau  
Maxine Levy  
Tamra Madenwald  
Julie Nelson  
Bethany Oberlander  
Ayano Ohmi  
Rebecca Peters

Tammy Schneider  
Aviva Shapiro  
Olya Shevchenko  
Patricia Ann Silva  
Stephanie Smith  
Rebecca Synder  
Edmund Sylvester  
Miguel Tápies  
Christine Thelmo  
Silvia Villena  
David Wittmer  
Agnes Zander

### 1989 Participants

Nicole Anderson  
Sherie Bonstelle  
Britt Chemla  
Beryl Fishbein  
Laurie Flansbaum  
Sandra Fogiel  
Carol Harvey  
Stephanie Hornbeck  
Janel Houton  
Hannah Hughes  
Nina Ivancic  
Pamela Kalish  
Vrinda Khanna  
Jeanhee Kim  
Lara Krieger  
Lori Levitt  
Nancy Linton  
Regina McFadden  
Lisa Malin  
Danielle Reo  
Deborah Seager

Diane Tucker  
Dagmar Welle

## Volunteers

### 1988

Anthony Arno  
Eliza Feuerstein  
Diane Glassman  
Edith Goldberg  
Morra Heffner  
Irene Kapner  
Beatrice Kelvin  
Philippe LeComte du Nouy  
Joan Lipkin  
Lucille Lowenstein  
Zola Marcus  
Rose Merinoff  
Rose Nassi  
Violandra Pozdomni  
Jennifer Rodriguez  
Julian Ross  
Kato Roth  
Kelly Shanahan  
Ana Vilarrasa

### 1989

Samantha Alderson  
Sheila Bernard  
Barbara Breza  
Rebecca Cauman  
Manuela Cavaliere  
Elaine T. Cooper  
Edith Goldberg  
Irene Kapner

## Interns and Volunteers

Beatrice Kelvin  
Florence LaHaut  
Philippe LeComte du Nouy  
Joan Lipkin  
Lucille Lowenstein  
Serena McEvoy  
Zola Marcus  
Rose Merinoff  
Rose Nassi  
Deidre Nation  
Violandra Pozdomni  
Lindy Rosen  
Kato Roth  
Kelley Shields  
Michael Toledo  
Marion Wolf

### Volunteer Docents

Through the Volontari Associati per i Musei Italiani (V.A.M.I.) the educational program of the Peggy Guggenheim Collection was supported by the following volunteer docents:

Chiara Barbieri  
Giovanni Bertoldini  
Cristina Cortese  
Lesia Marcello  
Marina Marini  
Elisabetta Martina  
Doretta Panizzut Pes

### Peggy Guggenheim Students

A scholarship program grants stipends to college students and recent graduates to work and study at the Peggy Guggenheim Collection for a period of one to three months. These students came from Australia, Canada, Europe, and the United States.

### 1988 Participants

Susan Adams  
Rosa Maria Villalón Alonso  
Francesco Ballarin  
Robert Balzebre  
Martha Sue Barnes  
Hadia Beydoun  
Karen Cathrine Rikke Birn  
Sabine Boulinguez  
Heidi Brant  
Anja Bremer  
Nicola Brentnall  
Rachel Butter  
Stephanie Carver  
Peter Champe  
Peter Chevako  
Margo Collins  
Catherine Craighead  
Lucy Dale  
Karin Debbaut  
Lucas Dietrich  
Arlene Doria  
Catherine Drillis  
Andrew Fenchel

Vanessa Fitz-Simon  
Ulrike Frank  
Holly Fullam  
Cornelia Gockel  
Hadley Robbins Harper  
Harold Hirshorn  
Brooke Hodge  
Andrew Hopkins  
Loretta Howard  
Robert Ingall  
Ann Fiona Jones  
Montserrat Juvé-Udina  
Cara Kennedy  
Gisela Kremer  
Jhonny Langer  
Mimi Lawson-Johnston  
Simon Lee  
Peter Lefkowitz  
Eleanor Lloyd  
Consuelo Lopez-Zuriaga  
Maria Martin de Argila  
Lorena Martinez Corral  
Neil Meltzer  
Constantinos Michaelides  
Diana Minsky  
Gregory Muenzen  
Magnus Nelson  
Jane Niehaus  
Beltrán Obregón  
Cathleen O'Reilly  
Ana Maria Ortiz-Fernandez  
Sandra Palou  
Ignacio Perez de la Paz  
Sanja Poleščuk  
Susan Quarngesser

Bettina Riccio  
 Gerardo Rivera  
 Marguerite D. Rizzo  
 Margo Rocconi  
 Annette Schauss  
 Mary Lee Schell  
 Katherin Schiffbauer  
 John Sorkin  
 Valerie Steiker  
 Lane Talbolt  
 Luke Taylor  
 Amy Tricarico  
 Gabrielle Verre  
 Ludolf von Alvensleben  
 Benjamin Weil  
 Michael Weis  
 Kim Wilson  
 Britta Winkels  
 Elisabeth Winterstein  
 Peter Wowkowych  
 Martin Wundsam  
 Charles Wylie  
 Katie Yirrell

#### 1989 Participants

Angeles Alemán Gómez  
 Tyler Alpern  
 Kathleen Bailer  
 Isabel Barbosa  
 Martha Sue Barnes  
 Steven Bodow  
 Manon Borst  
 Mishoe Brennecke  
 Benjamin Brown  
 Carol Chow

Jean Clarke  
 John Coyne  
 Charles Daitz  
 Karin Debbaut  
 Flore De Brantes  
 Laurie Dechiara  
 Ingeborg Degener  
 Goerges Dewispelaere  
 Douglas Escribano  
 Ernest Fava  
 Bettina Fuchs  
 Katharine Fuhrmann  
 Emilia Garcia-Romeu Quinza  
 Catharina Graepler  
 Judith Greenberg  
 Elizabeth Grenewald  
 Hadley Harper  
 Sharon Hecker  
 Felizitas Heile  
 Katharina Heinle  
 Brooke Hodge  
 Eileen Holland  
 Andrew Hopkins  
 Robert Ingall  
 Alison Joy  
 Karen Joyce  
 Mirra Jušić  
 Millane Kang  
 Mark Kanieff  
 Cara Kennedy  
 Kathleen Kim  
 Imogen Kusch  
 Brian Labrecque  
 Kirstie Lang  
 Mimi Lawson-Johnston

Jessica Levenstein  
 Catherine Lourie  
 Alison Lytle  
 Daria Mariotti  
 Juliette Mills  
 Sönke Müller  
 Margaret Neville  
 Rebecca Peters  
 Sabine Pietsch  
 Robyn Reed  
 Philip Reeser  
 Winden Rose  
 Vladimir Rosel  
 Warren St. John  
 Jennifer Saul  
 Gianmarco Segato  
 Donna Shank  
 Stephanie Smith  
 Bridget Spaeth  
 Louise Stirling  
 John Suau  
 Sundaram Tagore  
 Karim Takieddine  
 Akiko Teratani  
 John Thayer  
 Janine Tramontana  
 Jonieke Van Es  
 Eric Vialard  
 Silvia Villena  
 Ruth Waldman  
 Arnaud Xainte  
 Bruce Zeitlin







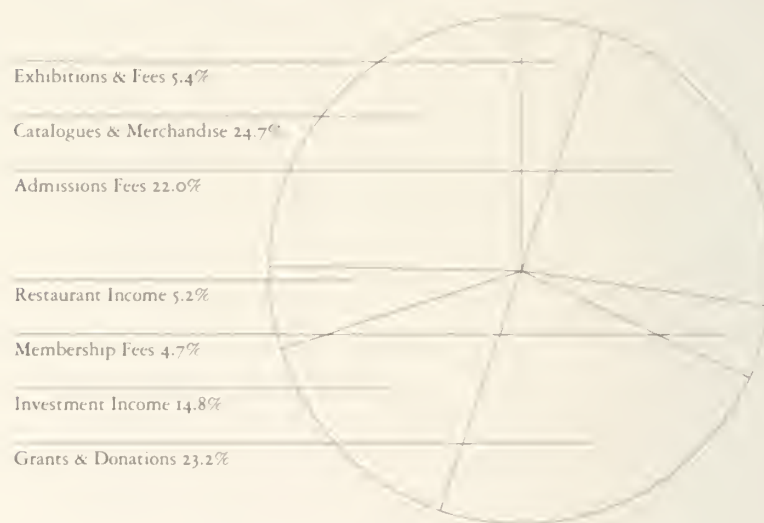
## Report of the Assistant Director for Finance and Administration

### Introduction

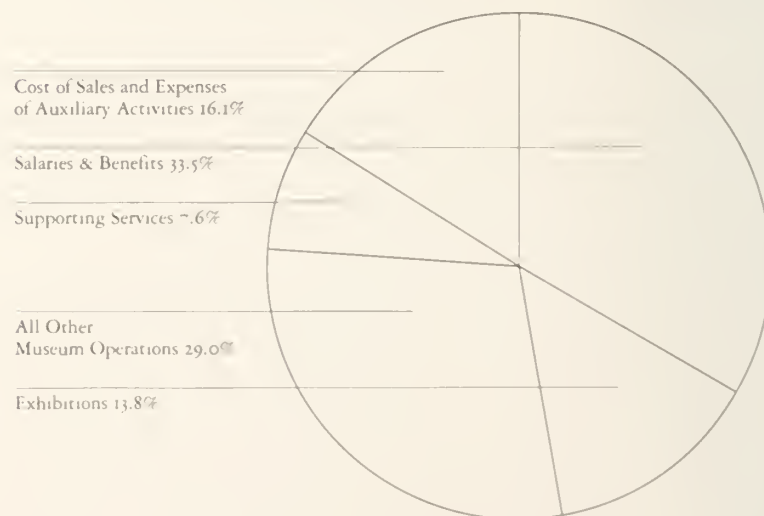
The exhibition *Fifty Years of Collecting: An Anniversary Selection*, which ran through March 13, provided an auspicious start to 1988, as it generated the highest attendance figures associated with any exhibition in the museum's history. That year also saw a number of important events that significantly affected the financial status and administration of the foundation, most notably the beginning of construction for the long-planned capital-expansion program, and the arrival of Thomas Krens as the foundation's director. Nineteen eighty-eight being a year of beginnings, 1989 was a year of transition, with many major programmatic changes, such as a reorganization of the staff in both the curatorial and administrative departments and the adoption of a new pension plan.

The operating deficit for 1988 was \$1,982,672 and for 1989 it was \$4,258,808. The sources of the foundation's operating support and revenue and the composition of its operating expenses are depicted in the accompanying charts.

### 1988 Sources of Operating Support and Revenue \$9,200,434

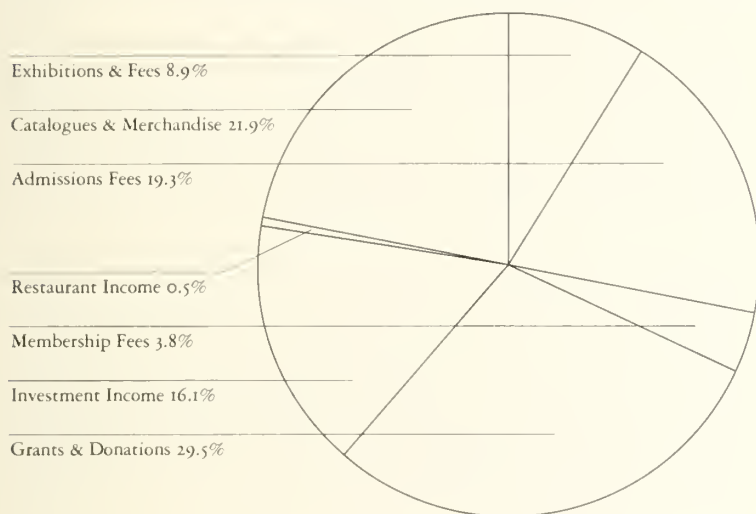


### 1988 Composition of Operating Expenses \$11,183,106

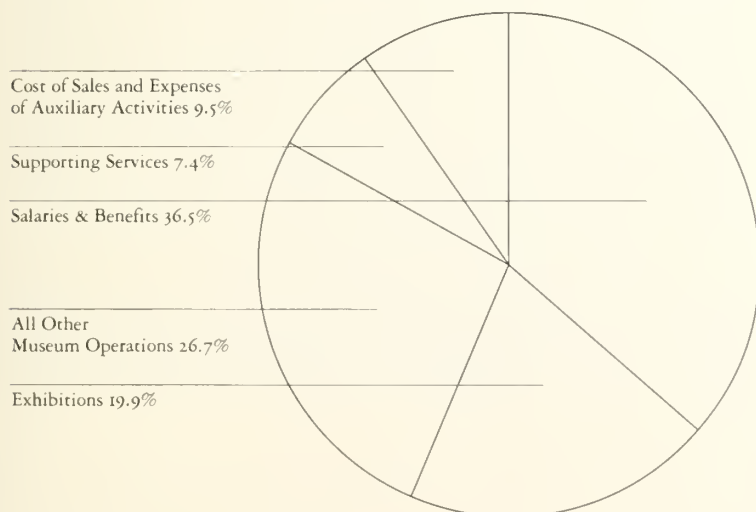




**1989 Sources of Operating Support and Revenue** **\$7,957,968**



**1989 Composition of Operating Expenses** **\$12,216,776**



**1988 Operating Results**

***Support and Revenue:***

Nineteen eighty-eight support and revenue for operations was \$9.2 million, an increase of 6.4% over 1987. This increase was in line with the comparable compound growth rate for the preceding five years, 1982 through 1987, which was also 6.4%.

Revenue from admissions increased 19.3% or \$327 thousand in 1988 compared with 1987. This increase resulted primarily from activity at the New York museum, where visitorship in 1988 was 587,303, an 8.9% increase over 1987, and admission fees were raised in 1988. The higher number of visitors in New York was largely attributed to the fiftieth anniversary collection exhibition.

Catalogues and merchandise operations contributed revenue of \$2.3 million to the foundation's operations in 1988. This was an increase of \$411 thousand or 22.1% and resulted from improved performance in both New York and Venice as both locations realized increases in average sales per visitor. In addition, the boost in New York visitorship contributed to this revenue increase.

Income from membership fees increased 30.5% in 1988, to \$431 thousand, primarily due to successful direct-mail campaigns, including one associated with the fiftieth anniversary. Grants and donations decreased slightly in 1988 to \$2.1 million from \$2.3 million in 1987, primarily due to decreased corporate support.

## Report of the Assistant Director for Finance and Administration

### *Expenses:*

Total operating expenses of the foundation were \$11.2 million in 1988, a 13.2% increase from \$9.9 million in 1987. Museum operations' expense increased \$895 thousand largely due to an increase of \$507 thousand in salaries and benefits resulting from the initial implementation of a new organization and salary plan in support of the foundation's expanded program. Other museum operation-expense increases were primarily due to the shipping of works from the Venice Collection for the fiftieth anniversary exhibition.

Nineteen eighty-eight supporting-services expenses rose in management and general and fund raising primarily due to payroll increases throughout the foundation and professional fees associated with the museum's reorganization.

Cost of sales and expenses of auxiliary activities increased in 1988, mainly due to catalogues and merchandise operations, corresponding with the increase in associated revenue.

### 1989 Operating Results

#### *Support and Revenue:*

Support and revenue for operations was \$8.0 million in 1989, a decrease of \$1.2 million or 13.5% from 1988. This decrease was principally due to the effect of the museum's construction project on earned income sources and the attendant number of days closed during the year.

Admissions revenue declined \$494 thousand from 1988, with virtually all of this decline occurring at the New York museum. This corresponds with a decline in visitors to the museum of 37%, primarily due to the museum's being closed in 1989 for sixty-four days for exhibition installations and deinstallations as compared with eleven days in 1988. (See below for visitorship figures and admissions fees for 1989, 1988, and 1987.)

The museum's café was closed as of February 24, 1989, in order to accommodate the construction schedule; restaurant revenue decreased from \$477 thousand in 1988 to \$37 thousand in 1989.

Revenue from catalogues and merchandise operations was also impacted by the museum's closings for the changing of exhibitions. Overall, this revenue decreased by \$526 thousand, reflecting a decrease of \$575 thousand at the New York museum and an increase of \$49 thousand at the Venice Collection. Both the New York and Venice bookstores realized increases in average sales per visitor.

Membership fees revenue decreased \$132 thousand in 1989 from 1988, primarily due to the impact of the anticipated museum closing. (Membership data for 1989, 1988, and 1987 is provided below.)

These decreases in operating revenue were partially offset by increases in exhibition and other service fees and grants and donations. Exhibition and other service fees increased \$210 thousand from 1988 to 1989 primarily due to exhibition loan fees and a higher level of outgoing loans.

Grants and donations were \$2.4 million in 1989, an increase of \$224 thousand or 10.5% from 1988. This change was primarily due to increased contributions for museum exhibitions and operating support.

#### *Expenses:*

The foundation's operating expenses were \$12.2 million in 1989 and \$11.2 million in 1988, a \$1.0 million or 9.2% increase. Expenses for museum operations increased \$1.6 million primarily in the areas of salaries and benefits and exhibition expenses. The payroll-related increase of \$706 thousand reflected annual salary increases throughout the foundation as well as the creation of a number of new positions in support of the foundation's expanded program. Exhibitions expense increased \$884 thousand primarily due to the scope of major exhibitions in 1989 and the difficulty of installations given the reduction in available gallery space.

In Supporting Services, management and general expenses increased primarily due to higher payroll associated with the creation of new positions and the filling of open positions.

Cost of sales and expenses of auxiliary activities decreased substantially for the same reasons as the associated revenues decreased: the closing of the café in February and the number of days the museum was closed for changing exhibitions.

#### Associated Information

Admissions:	1989	1988	1987
<i>Visitors:</i>			
<i>New York</i>	367,690	587,303	539,173
<i>Venice</i>	162,531	147,916	148,806
Total	530,221	735,219	687,979

#### *Fees:*

<i>New York *</i>			
<i>General</i>	\$4.50	\$4.50/\$4.00	\$4.00/\$3.50
<i>Students/Seniors</i>	\$2.50	\$2.50/\$2.00	\$2.00
<i>Groups (per person)</i>	\$1.00	\$1.00	\$1.00
<i>Venice</i>			
<i>Full Rate</i>	L5000	L5000	L5000
<i>Half Rate</i>	L3000	L3000	L3000

\* New York admission fees increased during July of both 1988 and 1987.

Membership:	1989	1988	1987
Year-End Total	2,486	3,341	3,036

#### *Fees:*

<i>International Associate</i>	\$1,000	\$1,000	\$1,000
<i>Supporting Associate</i>	\$250	\$250	\$250
<i>Fellow Associate</i>	\$125	\$125	\$125
<i>Dual</i>	\$50	\$50	\$50



Report of the Assistant Director  
for Finance and Administration

Endowment Fund

The endowment fund assets at December 31, 1988 and at December 31, 1989 were \$25,141,932 and \$24,455,213, respectively. During 1988 \$4,267,815 and in 1989 \$5,711,871 were transferred from the endowment fund into the operating fund, to compensate for operating losses and to fund certain capital construction expenditures during those two years. The endowment fund assets for the five years 1985–89 are summarized below.

Endowment Fund Assets:

1985	\$30,309,578
1986	\$25,990,829
1987	\$26,094,412
1988	\$25,141,932
1989	\$24,455,213

Investment Income

Investment income was \$85 thousand lower in 1989 than 1988. This is due primarily to a decrease in interest income resulting from drawing on the endowment fund prior to establishment of a bridge loan in September 1989.

Renovation and Expansion Program

In 1989, the museum began construction to renovate and expand its existing physical plant. The construction program is in three parts: the renovation and restoration of the existing Frank Lloyd Wright building, including the construction of an underground vault, located at 1071 Fifth Avenue, New York, New York; the construction of a ten-story building with frontage on East 89th Street, intended to be used for galleries and administrative purposes; and the acquisition and renovation of an existing warehouse located in Manhattan intended to be used as an art-storage, research, and laboratory center.

The renovation and expansion project will increase the area available for the public exhibition of the foundation's collection by more than 50%, while providing suitable technical and administrative support areas on site to enhance the New York museum facility's operations, and refurbishing and expanding facilities such as the auditorium, the restaurant, and the bookstore as part of the foundation's overall programmatic offerings to the public. The total estimated cost of the project, including consultant fees and the development costs (but excluding certain financing-related costs) is approximately \$57.0 million including certain operating expenses associated with the development of the project.

The renovation and restoration of the Frank Lloyd Wright building includes the conservation and restoration of areas currently being used for administrative and technical support services to public gallery space. In addition, the existing underground space below the Frank Lloyd Wright building will undergo extensive renovation and

existing equipment will be relocated so that this space can be used for technical-support services. Furthermore, additional space below the public sidewalks adjacent to the building will be developed for administrative offices and support services. This work will also restore the overall physical condition of the Frank Lloyd Wright building.

A new ten-story addition to the museum on East 89th Street, adjacent to the Frank Lloyd Wright building and on the site of the annex that was constructed in 1968, will be completed in 1991. This component of the project will add approximately 35,800 square feet of gallery, support, and administrative space to the museum. The addition, as well as the entire renovation and restoration program, has been designed to permit the large and small rotundas in the Frank Lloyd Wright building to be fully and effectively utilized for exhibition purposes.

In 1989, the foundation purchased an existing fireproof warehouse in Manhattan for \$3.1 million, financed with a fifteen-year \$2.0 million purchase-money mortgage. The warehouse building will be renovated for the intended use as a storage and conservation facility. Redevelopment of this warehouse facility will enable the museum to consolidate functions currently carried out at the museum and at various sites elsewhere in the New York metropolitan area.

As of December 31, 1989, \$9.4 million in cash or pledges raised through the Campaign Fund since its inception in 1984 has been determined to be capital-restricted and applied to the plant renovation and expansion project.

## Future Outlook

During the two years detailed in this report, the Solomon R. Guggenheim Foundation has undertaken a major program of renovation and expansion that has profoundly impacted its financial profile. While the resulting costs of this comprehensive program have not peaked, its related financial impact on net operating results is expected to have been most severe in 1989, as the disruption to museum operations was significant. The five years from 1990 to 1995 are anticipated to be characterized by a steep positive increase in the factors contributing to annual income over expenses: initially through the simultaneous increase in private-sector support and reduction of expenses related to transitions/disruptions, and subsequently by the return of increased revenue streams related to the reopening of the Solomon R. Guggenheim Museum.

Report of Independent Accountants  
The Solomon R. Guggenheim Foundation

*Financial Statements for the year ended December 31, 1988  
with comparative totals for 1987*

To the Trustees of The Solomon R. Guggenheim Foundation:

We have audited the accompanying balance sheet of The Solomon R. Guggenheim Foundation as of December 31, 1988, and the related statements of support, revenue and expenses and changes in fund balances for the year then ended. We previously audited and reported upon the financial statements of the Foundation for the year ended December 31, 1987, for which condensed statements are presented for comparative purposes only. These financial statements are the responsibility of the Foundation's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The Solomon R. Guggenheim Foundation as of December 31, 1988, and the results of its operations and the changes in its fund balances for the year then ended in conformity with generally accepted accounting principles.

Coopers & Lybrand  
New York, New York  
March 31, 1989



Balance Sheet  
The Solomon R. Guggenheim Foundation

December 31, 1988, with comparative totals  
as of December 31, 1987 (Note 1)

					1988	1987
	<i>Current Fund</i>	<i>Endowment Fund</i>	<i>Plant Fund</i>	<i>Campaign Fund</i>	<i>Total All Funds</i>	<i>Total All Funds</i>
Assets:						
Cash and cash equivalents	\$6,980,721		\$8,581	\$4,565,065	\$11,554,367	\$905,593
Investments, at cost (Note 3)	199,812	\$24,954,432			25,154,244	26,106,912
Receivables:						
Dividends and interest	249,282				249,282	250,980
Grants and donations	354,886	187,500		2,194,619	2,737,005	3,437,369
Other	1,942,407			600	1,943,007	885,833
Inventories, principally at lower of average cost or market	1,144,598				1,144,598	1,387,972
Property, equipment and leasehold improvements (Note 5):						
Solomon R. Guggenheim Museum			11,027,426		11,027,426	9,175,306
Palazzo Venier dei Leoni			1,418,698		1,418,698	1,349,996
Art collection (Notes 4 & 11)	1				1	1
Prepaid expenses	1,036,961				1,036,961	399,740
Total assets	\$11,908,668	\$25,141,932	\$12,454,705	\$6,760,284	\$56,265,589	\$43,889,702
Liabilities and Fund Balances:						
Accounts payable and accrued expenses	\$2,676,151			\$14,424	\$2,690,575	\$1,478,566
Deferred income	999,476	\$473,243		2,224,619	3,697,338	3,621,872
Demand loans payable	1,132,000				1,132,000	232,000
Due to (from) other funds, net	263,768	640,597		(904,365)	—	—
Total liabilities	\$5,071,395	\$1,113,840		\$1,334,678	\$7,519,913	\$5,332,438
Fund Balances	6,837,273	24,028,092	\$12,454,705	5,425,606	48,745,676	38,567,264
Total liabilities and fund balances	\$11,908,668	\$25,141,932	\$12,454,705	\$6,760,284	\$56,265,589	\$43,889,702

See accompanying notes to financial statements

# Statement of Support, Revenue and Expenses

for the year ended December 31, 1988, with comparative totals for 1987 (Note 1)

							1988	1987
	<i>Current Fund: Operating</i>	<i>Restricted</i>	<i>Total</i>	<i>Endowment Fund</i>	<i>Plant Fund</i>	<i>Campaign Fund</i>	<i>Total All Funds</i>	<i>Total All Funds</i>
Support and revenue								
Exhibition and other service fees	\$498,431	\$28,131	\$526,562				\$526,562	\$499,196
Admissions	2,027,664		2,027,664				2,027,664	1,700,208
Membership fees	431,069		431,069				431,069	330,244
Grants and donations (Note 11)	2,131,446	194,063	2,325,509		\$98,498	\$5,198,399	7,622,406	4,095,654
Investment income	1,364,996	582,316	1,947,312	\$46,665		30,246	2,024,223	1,585,675
Other		245,000	245,000				245,000	
Auxiliary activities:								
Restaurant	476,935		476,935				476,935	447,516
Catalogues and merchandise operations	2,269,893		2,269,893				2,269,893	1,858,510
Total support and revenue	9,200,434	1,049,510	10,249,944	46,665	98,498	5,228,645	15,623,752	10,517,003
Expenses:								
Museum operation:								
Salaries and benefits	3,748,116		3,748,116				3,748,116	3,240,848
Exhibitions	1,541,162		1,541,162				1,541,162	1,696,962
Maintenance and guard service	514,597		514,597				514,597	473,414
Materials and supplies	446,356		446,356				446,356	388,804
Packing, shipping and storage	396,613		396,613				396,613	233,594
Insurance	95,275		95,275				95,275	136,935
Telephone and utilities	504,354		504,354				504,354	475,089
Special programs	130,900		130,900				130,900	131,400
Depreciation and amortization					423,574		423,574	381,174
Other	1,163,209	381,396	1,544,605	182,896	9,348		1,736,849	1,102,288
Total museum operation expenses	8,540,582	381,396	8,921,978	182,896	432,922		9,537,796	8,260,508
Supporting services:								
Management and general	603,536	21,840	625,376			79,454	704,830	538,885
Fund raising	241,066		241,066				241,066	498,187
Cost of sales and expenses of auxiliary activities:								
Restaurant	498,259		498,259				498,259	457,456
Catalogues and merchandise operations	1,299,663		1,299,663				1,299,663	1,058,185
Total expenses	11,183,106	403,236	11,586,342	182,896	432,922	79,454	12,281,614	10,813,221
Excess (deficiency) of support and revenue over expenses	(\$1,982,672)	\$646,274	(\$1,336,398)	(\$136,231)	(\$334,424)	\$5,149,191	\$3,342,138	(\$296,218)

# Statement of Changes in Fund Balances

for the year ended December 31, 1988, with comparative totals for 1987 (Note 1)

							1988	1987
	<i>Current Fund: Operating</i>	<i>Restricted</i>	<i>Total</i>	<i>Endowment Fund</i>	<i>Plant Fund</i>	<i>Campaign Fund</i>	<i>Total All Funds</i>	<i>Total All Funds</i>
Fund balances, beginning of year		\$1,156,802	\$1,156,802	\$26,584,673	\$10,549,374	\$276,415	\$38,567,264	\$34,317,963
Excess (deficiency) of support and revenue over expenses	(\$1,982,672)	646,274	(1,336,398)	(136,231)	(334,424)	5,149,191	3,342,138	(296,218)
Deaccession of art, net (Notes 4 and 11)		5,034,197	5,034,197				5,034,197	57,667
Increase (decrease) in foreign currency translation adjustment	44,010		44,010		(89,398)		(45,388)	64,837
Net realized gain on sale of investments				1,847,465			1,847,465	4,423,015
Transfer of property and equipment acquisitions and certain expenses relating to the expansion of the Museum (Note 7)	(2,329,153)		(2,329,153)		2,329,153		—	—
Transfer to eliminate operating deficiency (Note 7)	4,267,815		4,267,815	(4,267,815)			—	—
Fund balances, end of year	—	\$6,837,273	\$6,837,273	\$24,028,092	\$12,454,705	\$5,425,606	\$48,745,676	\$38,567,264

See accompanying notes to financial statements



1. Summary of Significant Fund Accounting Policies:

*Basis of Presentation*

The financial statements of The Solomon R. Guggenheim Foundation (the Foundation) have been prepared on the accrual basis and include the New York City and Venice, Italy, accounts of the Foundation.

*Fund Accounting*

To ensure observance of limitations and restrictions placed on the use of resources available to the Foundation, the accounts of the Foundation are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and financial reporting purposes into funds that are in accordance with specified activities and objectives. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups. Accordingly, all financial transactions have been recorded and reported by fund group:

*Current Funds*

Current funds consist of the Operating Fund for both New York and Venice, as well as the Restricted Fund, which includes amounts restricted by the donor for the purchase of art objects.

*Endowment Fund*

The Endowment Fund includes funds designated by the Board and those subject to restriction by the donor requiring that the principal be invested in perpetuity. As of December 31, 1988, approximately \$8,700,000 of endowment funds have been so restricted by donors. Investment income arising from approximately \$7,500,000 of such funds may be used for unrestricted purposes, while investment income arising from the remaining \$1,200,000 is restricted for specific activities of The Solomon R. Guggenheim Museum (the Museum).

*Plant Fund*

The Plant Fund includes resources restricted for plant acquisitions and funds expended for property and equipment as well as for the expansion at the Museum.

*Campaign Fund*

The Campaign Fund includes funds collected for both endowment and the expansion of the Museum facilities.

Certain expenses incurred by the Operating Fund are allocated to the Campaign and Plant Funds, as such expenses reflect the cost associated with these funds' activities.

### *Other Matters*

Grants, donations, and membership fees are recorded as received and are considered to be available for unrestricted use unless specifically designated by the donor. Grants and donations specified by the donor for use in future periods or which require a stipulated rate of growth in support over a defined period are recorded as deferred income in the balance sheet and as income in the year in which they may be used or are earned.

Written pledges for grants and donations are recorded as receivables in the year pledged. The amounts of the pledges to be received in the future are recorded as deferred amounts in the respective funds to which they apply.

In accordance with Statement of Financial Accounting Standards ("SFAS") No. 52, substantially all assets and liabilities of the Venice operations are translated at year-end exchange rates; support, revenue and expenses are translated at the average exchange rates during the year. Translation adjustments for such assets and liabilities are accumulated separately in the fund balances and aggregated \$46,184 and \$91,572 as of December 31, 1988 and 1987, respectively, for all funds. Gains and losses from foreign currency translations for the period are included in support, revenue and expenses.

All gains and losses arising from the sale or other disposition of investments are accounted for in the fund in which the related assets are recorded, and are determined by the first-in, first-out method. Dividend and interest income from investments in the Endowment Fund is accounted for as revenue of the Operating Fund. Interest income earned on the investment advisor's cash reserve account is accounted for as revenue of the Endowment Fund because it will be used to purchase investments.

### **2. Tax Status:**

The Foundation is exempt from Federal income taxes under Section 501(c)(3) of the U.S. Internal Revenue Code.

### **3. Investments:**

Investments purchased by the Foundation are recorded at cost. Investments acquired by gift or bequest are recorded at market value or estate tax valuation. The carrying value and market value of investments by fund were as follows at December 31:

	1988		1987	
	<i>Carrying Value</i>	<i>Market Value</i>	<i>Carrying Value</i>	<i>Market Value</i>
Current Fund	\$199,812	\$195,624	\$200,000	\$202,344
Endowment Fund	24,954,432	26,806,570	25,906,912	28,543,224
Total	\$25,154,244	\$27,002,194	\$26,106,912	\$28,745,568

Investments consist primarily of short-term investments, bonds and common stocks.

## 4. Art Collection:

In accordance with the practice followed by art museums, art objects purchased, donated and bequeathed are included in the balance sheet at a value of \$1. Donations for purchase of art objects are reported as gifts in the statement of support, revenue and expenses. The cost of all art objects purchased, less the proceeds from deaccessions of art, is reported as an increase (decrease) in the fund balance of the Restricted Fund. During the years ended December 31, 1988 and 1987, purchases of art objects amounted to \$160,000 and \$1,354,433, respectively, and the proceeds from deaccessions aggregated \$5,194,197 and \$1,412,100, respectively (see Note 11).

## 5. Property and Equipment:

A summary of property and equipment at December 31 is as follows:

			1988	1987
	<i>Gross</i>	<i>Accumulated Depreciation and Amortization</i>	<i>Net</i>	<i>Net</i>
Solomon R. Guggenheim Museum:				
Land	\$478,544		\$478,544	\$478,544
Building and equipment	7,438,698	\$3,642,889	3,795,809	3,726,521
Construction in progress	6,052,264		6,052,264	4,464,980
Furniture, fixtures and other equipment	1,035,240	358,890	676,350	478,014
Leasehold improvements	28,765	4,306	24,459	27,247
	15,033,511	4,006,085	11,027,426	9,175,306
Palazzo Venier dei Leoni:				
Land	274,794		274,794	274,794
Building and equipment	1,443,085	390,209	1,052,876	1,040,148
Furniture and fixtures	143,590	52,562	91,028	35,054
	1,861,469	442,771	1,418,698	1,349,996
Total	\$16,894,980	\$4,448,856	\$12,446,124	\$10,525,302



Land, building, leasehold improvements and other equipment purchased by the Foundation are recorded at cost. A portion of the land for the Museum and the land and building relating to the Palazzo Venier dei Leoni were donated or bequeathed to the Foundation and are recorded at tax valuation as of the date of acquisition.

Depreciation is provided over the estimated useful lives of the related assets, generally using the straight-line method. Leasehold improvements are amortized using the straight-line method over the period covered by the lease.

Construction in progress of \$6,052,264 and \$4,464,980 as of December 31, 1988 and 1987, respectively, represents costs incurred in connection with the expansion of the Museum.

## 6. Pension Plan:

The Foundation has a defined benefit noncontributory pension plan covering substantially all of its full-time employees. The benefits are based on years of service and the employees' compensation. The Foundation's policy is to contribute annually an amount that meets the minimum requirements under ERISA. Effective January 1, 1987, the Foundation adopted SFAS No. 87 in accounting for its retirement plan.

The following table sets forth the Plan's funded status at December 31:

	1988	1987
Actuarial present value of benefit obligations:		
Accumulated benefit obligation, including vested benefits of \$1,902,000 and \$1,636,000	\$1,927,000	\$1,657,000
Projected benefit obligation for services rendered to date	2,040,000	1,749,000
Plan assets at fair value, primarily a deposit administration contract with an insurance company	2,266,000	2,042,000
Plan assets in excess of projected benefit obligation	226,000	293,000
Unrecognized prior service cost	197,000	
Unrecognized net (gain) loss from past experience different from that assumed	(46,518)	14,000
Unrecognized net asset at January 1, 1987 being recognized over 15 years	(214,000)	(230,000)
Prepaid pension cost included in prepaid expenses	\$162,482	\$77,000

Net pension cost for the years ended December 31 included the following components:

	1988	1987
Service cost	\$54,917	\$58,000
Interest cost	138,936	135,000
Actual return on plan assets	(213,327)	(92,000)
Net amortization and deferral	33,992	(78,000)
Net pension cost	\$14,518	\$23,000

The weighted average discount rate and rate of increase in future compensation levels used in determining the actuarial present value of the projected benefit obligation at December 31, 1988 and 1987 were 8% and 6%, respectively. The expected long-term rate of return on assets was 8% during 1988 and 1987.

In addition to providing pension benefits, the Foundation provides certain health care and life insurance benefits for retired employees. Substantially all of the Foundation's employees may become eligible for those benefits if they reach normal retirement age while working for the Foundation. The Foundation recognizes the cost of providing those benefits by expensing the annual insurance premiums, which were \$25,000 and \$21,235 for 1988 and 1987, respectively.

#### 7. Interfund Transfers:

During 1988 and 1987, \$2,329,153 and \$2,434,049, respectively, were transferred to the Plant Fund from the Operating Fund, representing property and equipment acquisitions and certain expenses relating to the expansion of the Museum. During 1987, \$518,203 was transferred to the Plant Fund from the Campaign Fund, representing expenses relating to the expansion. In accordance with a Board of Trustee's resolution, Board-designated endowment funds were used to eliminate the operating deficiency in the Current Fund. The amounts transferred were \$4,267,815 and \$3,714,340 in 1988 and 1987, respectively.

#### 8. Contributed Services:

A substantial number of unpaid volunteers have made significant contributions of their time in the furtherance of the Museum's programs covering most phases of the Museum's activities except for maintenance, guard service and art handling. The value of this contributed time is not reflected in these statements since it is not susceptible to objective measurement or valuation.

#### 9. Lease Commitment:

The Foundation has entered into a noncancelable office building lease which is deemed an operating lease. Future minimum annual lease payments under this lease agreement, which expires during 1997, are as follows:

1989	\$71,526
1990	71,526
1991	71,526
1992	87,232
1993	95,089
1994 through 1997	316,963

In addition, the lease requires payments under an escalation clause for taxes and operating expenses. Lease expense for the years ended December 31, 1988 and 1987 was approximately \$100,750 and \$89,500, respectively.

#### 10. Challenge Grant:

In September 1984, the Foundation was the recipient of a Challenge Grant from the National Endowment for the Arts (NEA). The NEA grant was for \$750,000 provided the Foundation obtained \$2,250,000 in matching funds from other non-federal sources. Under the terms of the grant, the Foundation received \$562,500 from the NEA in 1985, as the Foundation had obtained \$750,000 from other non-federal sources. In 1987, the Foundation had obtained the remaining \$1,500,000 in non-federal matching funds and was entitled to the balance receivable from the NEA of \$187,500, which amount is reflected in the Endowment Fund as of December 31, 1988 and 1987 as a grant receivable and as deferred income. The money was received in January 1989.

#### 11. Campaign Fund Contribution:

Two works of art were given to the Museum with the provision that they would be sold, with the proceeds directed to the Campaign Fund. Pursuant to an agreement with the donor, one painting was exchanged with a work of lesser value in the collection previously given by the same donor, which was sold, and the proceeds of \$4,500,000 were recorded as a contribution to the Campaign Fund.



Report of Independent Accountants  
The Solomon R. Guggenheim Foundation

*Financial Statements for the year ended December 31, 1989  
with comparative totals for 1988*

To the Trustees of The Solomon R. Guggenheim Foundation:

We have audited the accompanying balance sheet of The Solomon R. Guggenheim Foundation as of December 31, 1989, and the related statements of support, revenue and expenses and changes in fund balances for the year then ended. We previously audited and reported upon the financial statements of the Foundation for the year ended December 31, 1988, for which total amounts are presented for comparative purposes only. These financial statements are the responsibility of the Foundation's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The Solomon R. Guggenheim Foundation as of December 31, 1989, and the results of its operations and the changes in its fund balances for the year then ended in conformity with generally accepted accounting principles.

Coopers & Lybrand  
New York, New York  
April 12, 1990

# Balance Sheet

## The Solomon R. Guggenheim Foundation

December 31, 1989, with comparative totals  
as of December 31, 1988

					1989	1988
	<i>Current Funds</i>	<i>Endowment Funds</i>	<i>Plant Funds</i>	<i>Campaign Fund</i>	<i>Total All Funds</i>	<i>Total All Funds</i>
Assets:						
Cash and cash equivalents (Note 6)	\$6,776,788			\$ 83,583	\$ 6,860,371	\$11,554,367
Investments, at cost (Note 3)	199,812	\$24,455,213			24,655,025	25,154,244
Receivables:						
Dividends and interest	214,334				214,334	249,282
Grants and donations	187,525			6,557,500	6,745,025	2,737,005
Other	1,999,613				1,999,613	1,943,007
Inventories, principally at lower of average cost or market	999,450				999,450	1,144,598
Art collection (Note 4)	1				1	1
Property, equipment and leasehold improvements (Note 5):						
Solomon R. Guggenheim Museum			\$20,319,258		20,319,258	11,027,426
Palazzo Venier dei Leoni			1,386,826		1,386,826	1,418,698
Prepaid expenses (Note 8)	698,868				698,868	1,036,961
Total assets	\$11,076,391	\$24,455,213	\$21,706,084	\$6,641,083	\$63,878,771	\$56,265,589
Liabilities and Fund Balances:						
Accounts payable and accrued expenses	\$3,643,117				\$ 3,643,117	\$ 2,690,575
Deferred income	753,114	\$17,332		\$6,587,500	7,357,946	3,697,338
Demand loans payable	1,132,000				1,132,000	1,132,000
Note payable (Note 6)	3,300,000				3,300,000	
Mortgage loan payable (Note 7)			\$1,992,210		1,992,210	
Due to (from) other funds, net	(4,715,181)	4,861,598		(146,417)		
Total liabilities	4,113,050	4,878,930	1,992,210	6,441,083	17,425,273	7,519,913
Fund Balances (Note 1)	6,963,341	19,576,283	19,713,874	200,000	46,453,498	48,745,676
Total liabilities and fund balances	\$11,076,391	\$24,455,213	\$21,706,084	\$6,641,083	\$63,878,771	\$56,265,589

See accompanying notes to financial statements

# Statement of Support, Revenue and Expenses

for the year ended December 31, 1989, with comparative totals for 1988

							1989	1988
	<i>Current Funds: Operating</i>	<i>Art</i>	<i>Total</i>	<i>Endowment Funds</i>	<i>Plant Funds</i>	<i>Campaign Fund</i>	<i>Total All Funds</i>	<i>Total All Funds</i>
Support and revenue								
Exhibition and other service fees	\$708,420		\$708,420				\$708,420	\$526,562
Admissions	1,533,301		1,533,301				1,533,301	2,027,664
Membership fees	299,324		299,324				299,324	431,069
Grants and donations	2,355,684	\$22,652	2,378,336	\$187,500	\$12,333	\$686,582	3,264,751	7,622,406
Investment income	1,280,023	673,279	1,953,302	142,209		357,241	2,452,752	2,024,223
Other								245,000
Auxiliary activities:								
Restaurant	37,353		37,353				37,353	476,935
Catalogues and merchandise operations	1,743,863		1,743,863				1,743,863	2,269,893
Total support and revenue	7,957,968	695,931	8,653,899	329,709	12,333	1,043,823	10,039,764	15,623,752
Expenses:								
Museum operations:								
Salaries and benefits (Note 8)	4,454,424		4,454,424				4,454,424	3,748,116
Exhibitions	2,425,625		2,425,625				2,425,625	1,541,162
Telephone and utilities	599,494		599,494				599,494	504,354
Maintenance	521,481		521,481				521,481	514,597
Materials and supplies	397,984		397,984				397,984	446,356
Packing, shipping and storage	242,428		242,428				242,428	396,613
Insurance	201,504		201,504				201,504	95,275
Special programs	109,800		109,800				109,800	130,900
Depreciation and amortization					454,216		454,216	423,574
Other	1,194,464	159,753	1,354,217	192,150			1,546,367	1,736,849
Total museum operations	10,147,204	159,753	10,306,957	192,150	454,216		10,953,323	9,537,796
Supporting services:								
Management and general	706,904		706,904			6,000	712,904	704,830
Fund raising	201,735		201,735			26,766	228,501	241,066
Cost of sales and expenses of auxiliary activities:								
Restaurant	128,335		128,335				128,335	498,259
Catalogues and merchandise operations	1,032,598		1,032,598				1,032,598	1,299,663
Total expenses	12,216,776	159,753	12,376,529	192,150	454,216	32,766	13,055,661	12,281,614
Excess (deficiency) of support and revenue over expenses	(\$4,258,808)	\$536,178	(\$3,722,630)	\$137,559	(\$441,883)	\$1,011,057	(\$3,015,897)	\$3,342,138



# Statement of Changes in Fund Balances

for the year ended December 31, 1989, with comparative totals for 1988

							1989	1988
	<i>Current Funds: Operating</i>	<i>Art</i>	<i>Total</i>	<i>Endowment Funds</i>	<i>Plant Funds</i>	<i>Campaign Fund</i>	<i>Total All Funds</i>	<i>Total All Funds</i>
Fund balances, beginning of year		\$6,837,273	\$6,837,273	\$24,028,092	\$12,454,705	\$5,425,606	\$48,745,676	\$38,567,264
Excess (deficiency) of support and revenue over expenses	(\$4,258,808)	536,178	(3,722,630)	137,559	(441,883)	1,011,057	(3,015,897)	3,342,138
(Accession) deaccession of art, net (Note 4)		(410,110)	(410,110)				(410,110)	5,034,197
Increase (decrease) in foreign currency translation adjustment	(10,152)		(10,152)		21,478		11,326	(45,388)
Net realized gain on sale of investments				1,122,503			1,122,503	1,847,465
Transfer of property and equipment acquisitions and capital construction expenditures relating to the expansion of the Museum (Note 9)	(1,442,911)		(1,442,911)		7,679,574	(6,236,663)		
Transfer to eliminate operating deficiency and fund capital construction expenditures (Note 9)	5,711,871		5,711,871	(5,711,871)				
Fund balances, end of year		\$6,963,341	\$6,963,341	\$19,576,283	\$19,713,874	\$200,000	\$46,453,498	\$48,745,676

See accompanying notes to financial statements

**I. Summary of Significant Fund Accounting Policies:**

*Basis of Presentation*

The financial statements of The Solomon R. Guggenheim Foundation (the Foundation) have been prepared on the accrual basis and include the Foundation's accounts in New York City related to the Solomon R. Guggenheim Museum (the Museum) and the accounts maintained in Venice, Italy, at the Palazzo Venier dei Leoni for the Peggy Guggenheim Collection.

*Fund Accounting*

To ensure observance of limitations and restrictions placed on the use of resources available to the Foundation, the accounts of the Foundation are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and financial reporting purposes into funds that are in accordance with specified activities and objectives. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups. Accordingly, all financial transactions have been recorded and reported by fund group:

*Current Funds*

Current funds consist of the restricted and unrestricted operating funds for both New York and Venice, and funds used for the acquisition of art.

*Endowment Funds*

Endowment funds include funds designated by the Board and those subject to restriction by the donor requiring that the principal be invested in perpetuity. As of December 31, 1989, \$8,700,000 of endowment fund balances, at carrying cost, have been so designated by donors. Of this amount, investment income arising from \$7,500,000 of such funds may be used for unrestricted purposes, while investment income arising from the remaining \$1,200,000 is restricted for specific activities of the Museum.

*Plant Funds*

Plant funds include resources restricted for plant acquisitions and funds expended for property and equipment as well as for capital construction expenditures for the expansion of the Museum.

*Campaign Fund*

The campaign fund includes funds collected for both endowment and the expansion of the Museum facilities. As of December 31, 1989, the fund balance is restricted for expansion and renovation of the Museum facilities.

### *Other Matters*

Grants, donations, and membership fees are recorded as received and are considered to be available for unrestricted use unless specifically designated by the donor. Grants and donations specified by the donor for use in future periods or which require a stipulated rate of growth in support over a defined period are recorded as deferred income in the balance sheet and as income in the year in which they may be used or are earned.

Written pledges for grants and donations are recorded as receivables in the year pledged. The amounts of the pledges to be received in the future are recorded as deferred amounts in the respective funds to which they apply.

In accordance with Statement of Financial Accounting Standards ("SFAS") No. 52, substantially all assets and liabilities of the Venice operations are translated at year-end exchange rates; support, revenue and expenses are translated at the average exchange rates during the year. Translation adjustments for such assets and liabilities are accumulated separately in the fund balances and aggregated \$57,511 and \$46,184 as of December 31, 1989 and 1988, respectively, for all funds. Gains and losses from foreign currency translations for the period are included in support, revenue and expenses.

All gains and losses arising from the sale or other disposition of investments are accounted for in the fund in which the related assets are recorded, and are determined by the first-in, first-out method. Dividend and interest income from investments of the endowment funds is accounted for as revenue in the operating fund, except for interest income earned on the investment advisor's cash reserve account. Such interest income is accounted for as revenue of endowment funds because it will be used to purchase investments.

### **2. Tax Status:**

The Foundation is exempt from Federal income taxes under Section 501(c)(3) of the U.S. Internal Revenue Code.

### **3. Investments:**

Investments purchased by the Foundation are recorded at cost. Investments acquired by gift or bequest are recorded at market value or estimated fair value at the date of the gift or bequest. The carrying value and market value of investments by fund were as follows at December 31, 1989 and 1988:

	1989		1988	
	<i>Carrying Value</i>	<i>Market Value</i>	<i>Carrying Value</i>	<i>Market Value</i>
Current Funds	\$199,812	\$200,374	\$199,812	\$195,624
Endowment Funds	24,455,213	29,359,002	24,954,432	26,806,570
Total	\$24,655,025	\$29,559,376	\$25,154,244	\$27,002,194

Investments consist primarily of short-term investments, bonds and common stocks.



## 4. Art Collection:

In accordance with the practice commonly followed by art museums, art objects purchased, donated and bequeathed are included in the balance sheet at a value of \$1. Donations for purchase of art objects are reported as gifts in the statement of support, revenue and expenses. The cost of all art objects purchased, less the proceeds from deaccessions of art, is reported as an increase (decrease) in the fund balance of the art fund. During 1989 and 1988, purchases of art objects amounted to \$567,272 and \$160,000, respectively, and the proceeds from deaccessions aggregated \$157,162 and \$5,194,197, respectively.

## 5. Property, Equipment and Leasehold Improvements:

A summary of property, equipment and leasehold improvements at December 31, 1989 and 1988 is as follows:

			1989	1988
	<i>Book Value</i>	<i>Accumulated Depreciation and Amortization</i>	<i>Net Book Value</i>	<i>Net Book Value</i>
Solomon R. Guggenheim Museum:				
Land	\$2,630,350		\$2,630,350	\$478,544
Buildings and equipment	8,509,403	\$3,881,197	4,628,206	3,795,809
Construction in progress	12,156,146		12,156,146	6,052,264
Furniture, fixtures and other equipment	1,311,465	428,491	882,974	676,350
Leasehold improvements	28,765	7,183	21,582	24,459
	24,636,129	4,316,871	20,319,258	11,027,426
Palazzo Venier dei Leoni:				
Land	274,794		274,794	274,794
Building and equipment	1,500,353	483,097	1,017,256	1,052,876
Furniture and fixtures	169,740	74,964	94,776	91,028
	1,944,887	558,061	1,386,826	1,418,698
Total	\$26,581,016	\$4,874,932	\$21,706,084	\$12,446,124

Land, building, leasehold improvements and other equipment purchases by the Foundation are recorded at cost. A portion of the land for the Museum and the land and building relating to the Palazzo Venier dei Leoni were donated or bequeathed to the Foundation and are recorded at estimated fair value as of the date of acquisition.

Depreciation is provided over the estimated useful lives of the related assets, generally using the straight-line method. Leasehold improvements are amortized using the straight-line method over the period covered by the lease.

The Foundation is in the process of a major program to renovate and expand the facilities of the Museum in New York. This project includes: the renovation and restoration of the 1959 Frank Lloyd Wright building; the construction of a new annex adjacent to the Wright building; the development of new underground space; and the development of an off-site storage, conservation and technical services facility. Construction in progress of \$12,156,146 and \$6,052,264 as of December 31, 1989 and 1988, respectively, represents costs incurred in connection with this project.

Interest relating to the note payable (Note 6) and the mortgage loan payable (Note 7) is capitalized in connection with the expansion project. The capitalized interest is recorded as part of the asset to which it relates and will be amortized over the assets' estimated useful life. In 1989, \$154,218 of interest expense was capitalized. No interest expense was capitalized in 1988.

At December 31, 1989, the Museum had open commitments for construction of facilities of approximately \$9,000,000. The total estimated costs of the renovation and expansion project exceed this amount and the Foundation is in process of seeking contributions and long-term financing.

#### 6. Note Payable:

The Foundation has a bank loan agreement in effect at December 31, 1989 which provides for a maximum line of credit of \$12,000,000 to provide temporary capital construction and operating funds. As collateral for borrowings under the agreement, the Foundation established a money market investment account at the bank with a balance equal to the amount borrowed. Outstanding borrowings up to \$6,300,000 bear interest at 1.125% above the earnings rate on the money market investment account and borrowings above \$6,300,000 bear interest at 2.25% above such earnings rate. At December 31, 1989, the interest rate on the borrowings was 7.825%. The interest expense on the outstanding borrowings has been capitalized (see Note 5).

#### 7. Mortgage Loan Payable:

In May 1989, the Foundation entered into a mortgage loan arrangement, borrowing \$2,000,000 at 11% per annum to finance the acquisition of additional museum facilities. The mortgage loan is collateralized by the facilities purchased, which have a net book value of \$3,373,859 at December 31, 1989. Monthly payments of \$19,602 are based upon a 25-year amortization schedule with the remaining principal of \$1,423,037 payable on maturity in the year 2004. Interest expense for the year ended December 31, 1989 amounted to \$109,823 and has been capitalized (see Note 5). At December 31, 1989, the mortgage loan payable is due in aggregate annual installments of \$235,227 for each of the five years in the period ending December 31, 1994.

## 8. Pension Plan:

The Foundation has a defined benefit noncontributory pension plan covering substantially all of its full-time U.S. employees. The benefits are based on years of service and the employees' compensation. The Foundation's policy is to contribute annually an amount that meets the minimum requirements under ERISA. In December 1989, the Board of Trustees authorized the termination of the Foundation's defined benefit pension plan effective December 31, 1989. All participants in the plan became fully vested at the termination date. In 1990, non-participating annuity contracts will be purchased or cash payouts will be made to settle the existing pension obligations. In accordance with the provisions of SFAS No. 88, "Employers' Accounting for Settlements and Curtailments of Defined Benefit Pension Plans and for Termination Benefits," a curtailment loss of \$63,000 was recognized in 1989 and included in salaries and benefits expense. A settlement gain may be recognized in 1990, upon final settlement of the plan's obligations.

The following table sets forth the Plan's funded status at December 31, 1989 and 1988:

	1989	1988
Actuarial present value of benefit obligation:		
Accumulated benefit obligation, including vested benefits of \$2,048,000 and \$1,902,000	\$2,048,000	\$1,927,000
Projected benefit obligation for services rendered to date	2,048,000	2,040,000
Plan assets at fair value, primarily a deposit administration contract with an insurance company	2,519,000	2,266,000
Plan assets in excess of projected benefit obligation	471,000	226,000
Unrecognized prior service cost		197,000
Unrecognized net gain from past experience different from that assumed	(130,000)	(46,518)
Unrecognized net asset at January 1, 1987 being recognized over 15 years	(198,000)	(214,000)
Prepaid pension cost included in prepaid expenses	\$143,000	\$162,482

Net pension cost, excluding the 1989 curtailment loss of \$63,000, for the years ended December 31, 1989 and 1988 included the following components:

	1989	1988
Service cost	\$58,000	\$54,917
Interest cost	163,000	138,936
Actual return on plan assets	(261,000)	(213,327)
Net amortization and deferral	76,000	33,992
Net pension cost	\$36,000	\$14,518



The weighted average discount rate and the rate of increase in future compensation levels used in determining the actuarial present value of the projected benefit obligation was 8% at December 31, 1989 and 1988. The expected long-term rate of return was also 8% during 1989 and 1988.

In addition to providing pension benefits, the Foundation provides certain health care and life insurance benefits for retired employees. Substantially all of the Foundation's employees may become eligible for those benefits if they reach normal retirement age while working for the Foundation. The Foundation recognizes the cost of providing those benefits by expensing the annual insurance premiums, which were \$23,400 and \$25,000 for 1989 and 1988, respectively.

Effective January 1, 1990, the Foundation established a new defined contribution retirement plan to cover all eligible employees. The Foundation will contribute annually 3% of an eligible participant's base pay, and will provide an additional contribution, as a partial match towards employee elected thrift plan contributions.

#### 9. Interfund Transfers:

During 1989 and 1988, \$1,442,911 and \$2,329,153, respectively, were transferred to the plant funds from the operating fund, representing property and equipment acquisitions and certain expenses relating to the expansion of the Museum. During 1989, \$6,236,663 of unrestricted and restricted funds were transferred to the plant funds from the campaign fund, representing property and equipment acquisitions and expenses related to the expansion.

Board designated endowment funds were used to eliminate the operating deficiency and fund capital construction expenditures in the current fund. The amounts transferred were \$5,711,871 and \$4,267,815 in 1989 and 1988, respectively.

#### 10. Contributed Services:

A substantial number of unpaid volunteers have made significant contributions of their time in the furtherance of the Museum's programs covering most phases of the Museum's activities, except for maintenance and art handling. The value of this contributed time is not reflected in the accompanying statements since it is not susceptible to objective measurement or valuation.

#### 11. Lease Commitment:

The Foundation has entered into noncancelable leases for office and museum facilities which are deemed to be operating leases. Future minimum annual lease payments under these lease agreements are as follows:

1990	\$95,526
1991	95,526
1992	111,232
1993	119,089
1994	119,089
1995 through 2007	519,874

In addition, the office facilities lease requires payments under an escalation clause for taxes and operating expenses. Rent expense for the years ended December 31, 1989 and 1988 was \$130,818 and \$100,753, respectively.

## Credits

page 31

Photograph by David Heald

page 35

Photograph by Hugh Hales-Tooke

pages 36-37

*Mario Merz*, installation view. Photograph by David Heald

pages 44-45

*Jenny Holzer*, installation view. Photograph by David Heald

pages 50-51

Palazzo Venier dei Leoni, Venice. Photograph by Mirko Lion

pages 56-57

Photograph by David Heald

pages 64-65

*Refigured Painting: The German Image 1960-88*, installation view.

Photograph by David Heald

pages 70-71

*Mario Merz*, installation view. Photograph by Hugh Hales-Tooke

pages 100-01

Construction for museum expansion, November 1989.

Photograph by David Heald

Design: Vignelli Associates

Design/Production: Amy Henderson

Printed in the U.S.A. by The Stinehour Press

Project Management: Anthony Calnek

Editorial: Laura L. Morris

Interim Project Management: Gordon Bloom

Additional Assistance: Glory Jones, Pamela Myers





